THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

Contents for November, 1917

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SCENE FROM CHINA BY KOGYO TERASAKI

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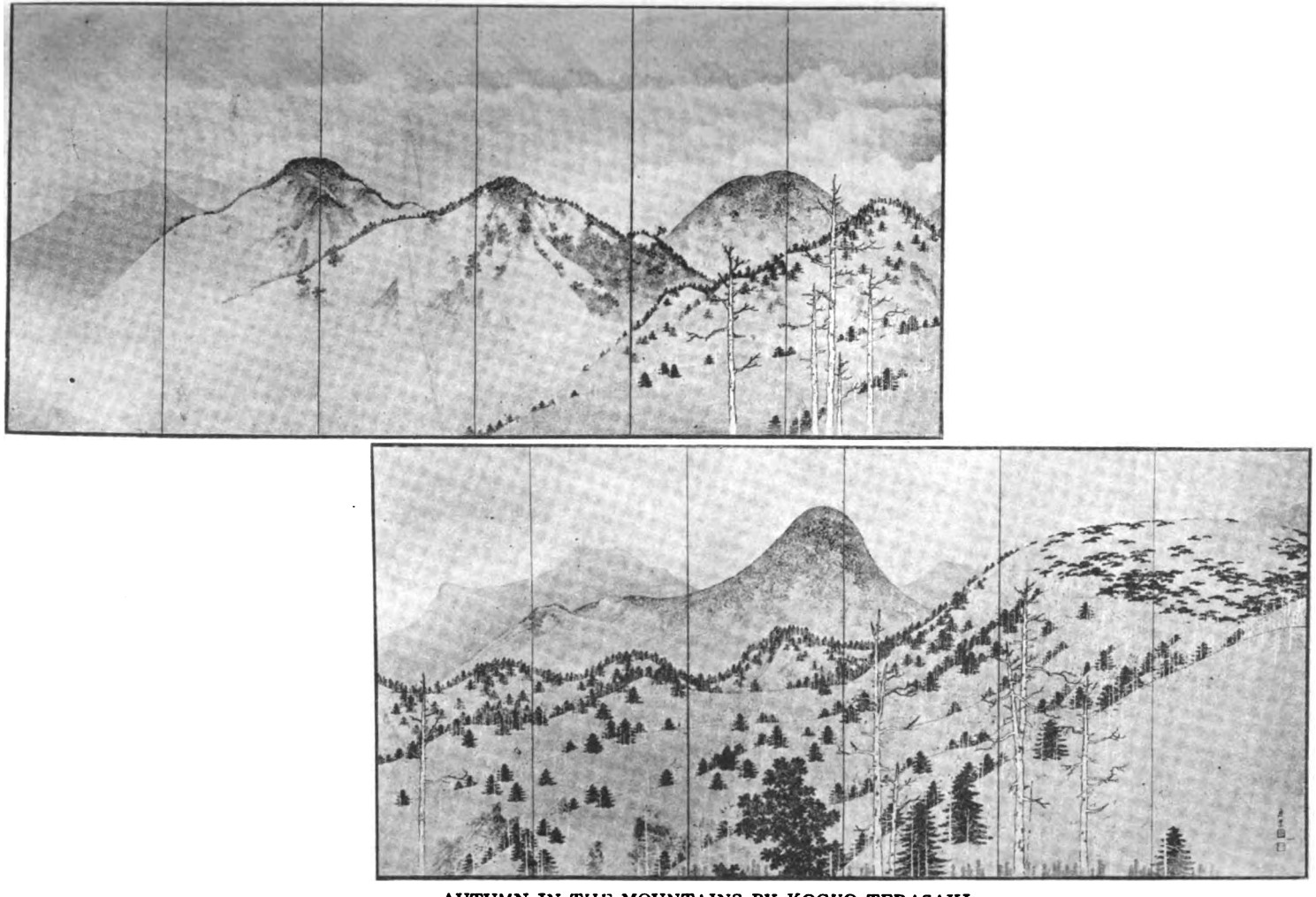

AUTUMN IN THE MOUNTAINS BY KOGYO TERASAKI

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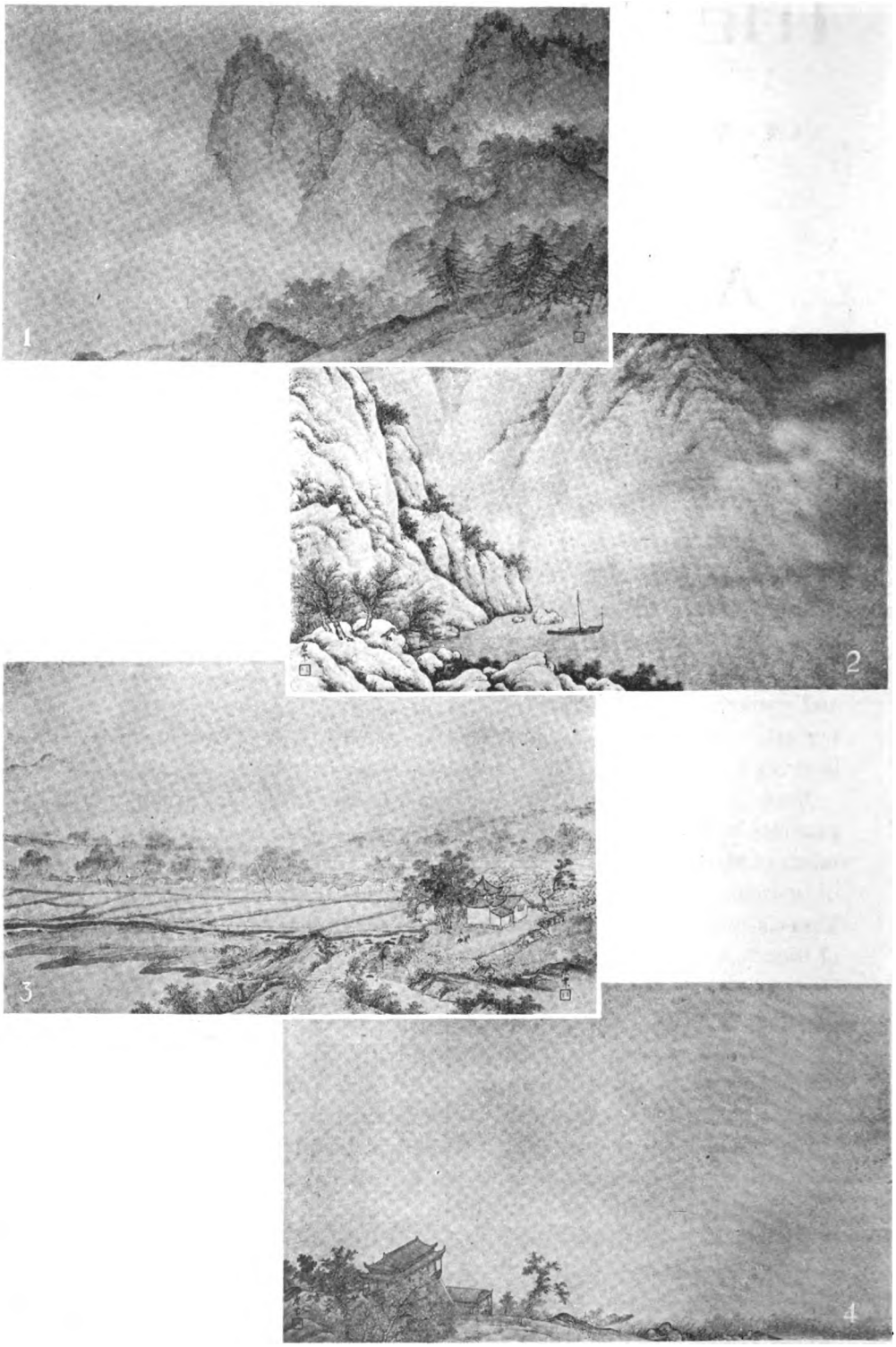

FOUR SCENES FROM CHINA BY KOGYO TERASAKI

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THE JAPAN MAGAZINE

VOLUME EIGHT NOVEMBER, 1917 NUMBER SEVEN

A MODERN PAINTER

By F. MATSUMOTO

AMONG the many pictorical artists of modern Japan four stand out as preëminent: namely, Kwanzan Shimomura, Taikan Yokoyama, Seiho Takeuchi and Kogyo Terasaki, all living in Tokyo except Takeuchi. Each of these has some individual and distinctive merit as a painter, but of the four it may be said that Terasaki is the most versatile and universal in his appeal to lovers of fine art. He seems, indeed, to be at ease in every branch of Japanese painting.

Born in the city of Akita in Ugo province in the year 1866, his father a retainer of Marquis Sataké and the manager of various business companies, young Terasaki was early placed under the care of friends, owing to his father's failure in business. The young man at first thought he would like to be a physician, and so he entered a medical school in Akita; but he soon realized that he was not cut out for the medical profession, having strong inclinations toward art. Even from early days he had been fond of drawing, and sketches made by him at the age of 16 showed considerable merit. Young Terasaki first took lessons in painting from an artist named Hidetoshi Komuro of the Kano School of painters. Left to his own resources to make a living he tried to travel about and paint pictures, but failed to make ends meet. Through the influence of relative he finally obtained work in the country office.

The few pictures that Terasaki painted at this time were much admired by artists of repute, such as Suian Hirafuku of Tokyo, through whose influence the young man at last decided to remove to the capital. Arriving in Tokyo at the age of 23 Terasaki took up the study of painting in earnest, living as well as he could on sales of his pictures.

Through his master in painting Terasaki was introduced to the Toyodo publishing house, and began to increase his slender income by drawing illustrations for art magazines. During the three years he spent at this occupation his skill with pencil and brush greatly developed; for his daily task of copying the pictures of great artists for publication in the magazines went toward the training of his own hand and eye, and made him familiar with the paintings of all schools of art, as well as able to imitate them.

When the Japan Artists Association was formed in 1891 Terasaki become one

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of its most active members, being on the managing committee, and the same year he exhibited some of his works in the gallery opened by tne Association, being awarded a medal for conspicuous merit. From that time his name became better and more favourably known to the public, and his fame has gone on increasing until now he is regarded as one of the greatest artists of the empire.

When Kakuzo Okakura, director of the Tokyo Academy of Fine Art, organized the Japan Art Association Terasaki was one of the original members, and in the following year, 1897, he became a teacher in the Academy. When the director of the institution, together with the artist Hashimoto, resigned from the Academy in 1899 and established an Art Association independently of the Government, Terasaki and most of the other names of distinction, connected with the school, went with him. When Mr. Masaki became director of the Academy of Fine Art he succeeded in persuading Terasaki to return, and Shimomura came back too.

During the Russo-Japanese war Terasaki proceeded to the Front with the Second Army under General Oku, and painted battle and other scenes from life in Manchuria. When the Fine Arts Association was established by the Department of Education in 1907 Terasaki was appointed one of the judges, a post he still holds with distinction. Terasaki is at present the head teacher of the Tokyo Academy of Fine Art in the department of Japanese painting. Last spring he held a second exhibition of his paintings, the last one having taken place in 1910. In June of this year Terasaki was selected as an official art expert by the Imperial Household.

In private life Terasaki is as versatile as he is in art. He likes society and is a frequent guest at the theatre and the wrestling halls. His hobby is horticulture. He does not despise convivial company, and often takes a guest to the restaurant for a evening's fun. Two or three times a week he has to attend the Academy of Fine Art, where he receives visitors every Monday afternoon. When not giving instruction at the Academy his time is devoted to painting. He likes to receive guests in his studio, and goes on with his sketch or painting as he talks to them. In this respect Terasaki is quite different from his fellow artists of the capital, most of whom never receive visitors while at work.

More than 150 of Terasaki's pupils have shown signs of more than ordinary merit with the brush, the most distinguished being Kyuho Noda, Kyokuho Machida, Hanzan and Toriya. Terasaki does not influence his pupils to follow any one school of painters; he lets them follow their own inclinations and develop their particular individuality as fully as they please. He advises students of art to go thoroughly into the work of every school of art; and with a good knowledge of what other artists have done, the artists has a solid foundation on which to base his own work. His diversity of gifts and broad taste in art have won him scores of friends, even among politicians and officials who otherwise seldom take much interests in an artist.

In tracing the trend of development in the art of Terasaki it is interesting to note that at first his work showed chiefly the influence of the Kano School of painters, perhaps because his first teacher was a disciple of that school. Thus, most of his early pictures are given to portraits.

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Later he began to show a preference for the genre, or Ukiyo-é school, and afterwards he devoted himself to landscape painting. Such a transation is, of course, quite natural in one whose taste develops gradually, passing through all the various motives to which the artist is succeptible.

There are artists who develop differently from this. They first, perhaps, take a fancy to the Chinese school of Sesshu and attempt landscapes of the *hokuga* type. Then they begin to copy shrubs and flowers, after the manner of Korin. Again the artist may give himself up wholly to an imitation of modern masters. But there is no development of originality in such diversity as this; the artist does not produce anything to his own taste, as he is trying only to reproduce the taste of others. This halting betwit opinions and schools weakens the individuality of the artist and the defect is sure to be reflected in his work. His art reveals a collision of ideas, a conflict of purposes that reacts against harmony and perfection. No such lack of singlemindedness is found in the art of Terasaki. When he takes his brush in hand, he proceeds toward the goal of his ideal in a straight and masterly manner, that is as full of strength as it is of beauty. He can even show changes of taste without the least inconsistency.

This does not mean that the art of Terasaki is simple, for his themes are often complicated in the extreme. Yet he produces nothing that does not show fine distinction of taste. He never fails to be true to himself. A conspicuous feature of his technique is the attention he devotes to materials. His canvas, brushes, paints and pigments are constantly studied and improved. He has the peculiar choice of short-haired brushes, very soft and pliant, like those of the Shijo painters. The idea is that a short, soft brush compels free movement of the arm as well as of the hand, so that the resultant lines are the more vivid. Terasaki is as fastidious about his canvas as about his brushes. The paper he paints on must be suited to his theme. In one of his most distingusihed masterpieces, "Autumn in the Highlands", the shade of the canvas chosen adds greatly to the sublime tone and unique grandeur of the whole picture. To appreciate such a canvas fully one must have witnessed the splendour of autumn in the mountains of Shinano, just as those who have not seen and appreciated the landscape of Yamato and the cedars of Kasuga cannot well judge the pictures of the Tosa School.

A masterpiece of Terasaki's that has attracted much admiration is his Four Valley Scenes, which charmed all who saw it at the Third Exhibition of the Department of Education. No more true and vivid depiction of natural scenery has ever been hung in a Japanese gallery. It reveals all the virtues of the *nangwa* school with the peculiar merit of the artist's own mothod. Terasaki's study of the *So* and the *Gen* paintings of China is indicated in his pictured called The Eight Scenes of Shoso, but it has a remarkable measure of the artist's own originality as well. The flowers and maidens of the Senshibanko, the Seisei, and other pictures, are exquisite examples of his skill in portraying beauty, especially his adept use of colour. Indeed all the work of Terasaki shows him at once a master of technique and of all the merits of the national schools of art, yet never losing his own individuality that

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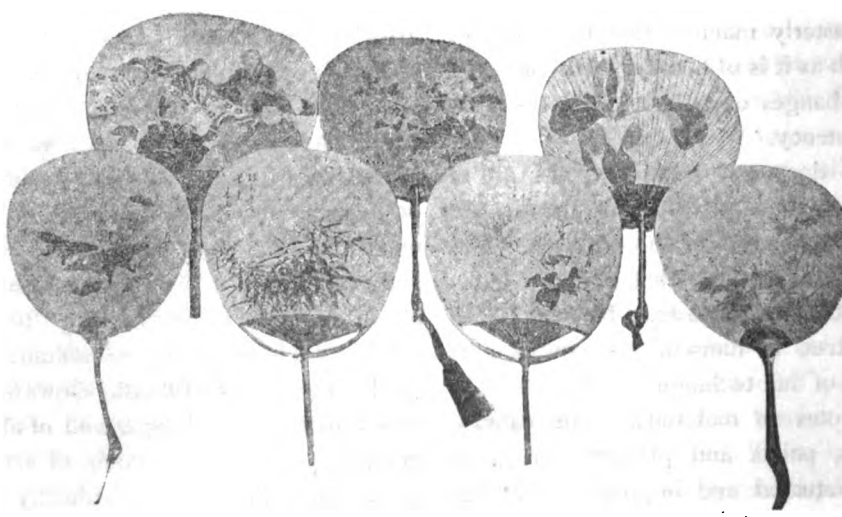
lends the finished canvas its main charm. He gives us the beauty of ancient art stripped of its convention and mould, fresh from a heart and brain touched with inspiration from above. The theme intuitively suggests to him the appropriate mode of its representation. He has attained unto heights which the ancient painters longed in vain to reach.

As time goes on Terasaki inclines more and more to the *nangwa* method, as is perfectly natural for ripe experience, passing from manipulation of colour schemes to the chaste elegance of ink and line. There is no doubt that Terasaki is somewhat indebted to the influence he received from Gaho Hashimoto, another great master of the brush, as well as to that consummate art critic, the late Kakuzo Okakura.



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VALLEY SCENES BY KOGYO TERASAKI

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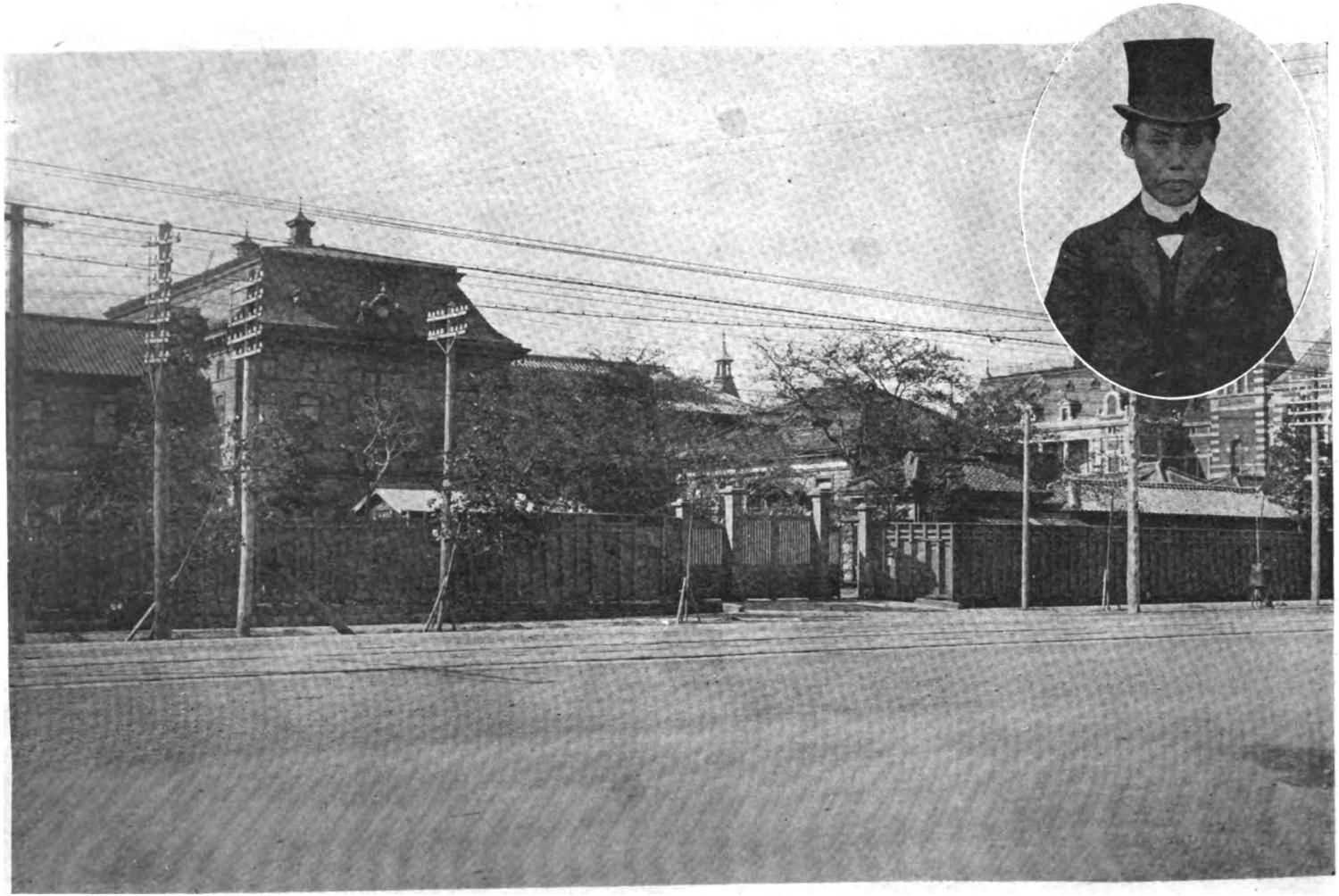

THE FIRST MIDDLE SCHOOL, TOKYO AND THE PRESIDENT M. KAWADA

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JAPANESE MIDDLE SCHOOLS

By M. KAWADA

(DIRECTOR OF THE FIRST TOKYO MIDDLE SCHOOL AND FORMERLY MEMBER OF THE HIGH EDUCATIONAL COUNCIL.)

HAVING been interested in Middle School education for a great many years I have always paid careful attention to the peculiar features that distinguish our system of education from that adopted abroad and have sought to maintain and promote our own system unimpaired. I never quite understood these distinctive features so well until I visited foreign countries and was in a position to compare our methods with those in Europe and America. It was then that I was in a position to see more intelligently the merits and demerits of both systems so far as they exist.

Compared with Europe and America the material condition of Japan is less advanced; but as far as intermediate education is concerned Japan is in no way inferior to the west. In the matter of school buildings and class rooms we may be in some degree behind, due chiefly to financial reasons; and we are somewhat lacking in our means of teaching proper methods of application and study to pupils. The middle school of which I am the director is regarded in Japan as a model of its kind; yet we do not possess a library, which shows after all how incomplete is our equipment. Moreover in Japan our directors of schools have no habit of educating and controlling the teachers under them; which is a further defect. In general education, however, our secondary schools are not inferior to those abroad; and in our most characteristic features we are superior to foreign methods of middle school education, especially in the emphasis laid on nationalism from an intellectual and patriotic point of view.

Of course in England and America unity of national spirit is impressed on the pupils; and even where individualism is powerful, as in the United States, exertions are duly made to foster a national

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spirit, especially by showing national growth and the spread of the English language and so on. But these western schools have not yet produced such satisfactory results in teaching nationalism as have our Japanese schools.

The fact is the intellectual education imparted in Japanese schools cannot be imitated in occidental countries, because it is the outcome of a *samurai* spirit based on loyalty and filial piety, which can have life only to those who have over them a sovereign like our Emperor. To those who regard sovereigns as mere figureheads the intellectual educations of Japan can have no meaning. It was not until I went abroad and got away from my own country that I could see very clearly not only the reality but the superiority of our national spirit as a factor in education and life. Where can be found a nation, even among orientals, with a spirit so united as that of Japan? If we are asked why it is that China and Korea have not advanced as nations, the answer must be that they were crippled by the egotism and individualism of their peoples. They are alive to individual but not national interest. Consequently their national strength has not increased, and their national rights have been trampled under foot by foreigners. One often sees the Chinese in open ports openly abused by foreigners, and they have not even the spirit to recent such treatment. Thus we see that individualism and democracy are futile without a powerful spirit to back up national rights. Nationalism is, therefore, an essential of adequate education. In this respect our Japanese schools excel those of the West.

How is it then that Japan has been able to have such a fine system of national education and to preserve it in spite of the trend of world thought? This characteristic spirit of Japan, which has the Imperial house for its basis and center, has had a history of more than 3,000 years; and therefore it is something too great to be explained in a word, so that I cannot attempt it. As to why this great national spirit has in no way been affected by the democratic movement abroad, I may say that it simply cannot be, so long as the Imperial house is the center and life of our civilization. The Imperial house is democratic enough in tendency for Japan; the Imperial house is the source and center of democracy. No idea of democracy can come into conflicts with the Imperial house. Nothing advocated by democaracy conflicts with our loyalty to the Imperial house. Thus Japan has the most ideal of all

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systems of nationalism, and it unites the national spirit beyond anything to be found among other peoples.

Most of the revolutions in Europe have been raised by democracy against monarchy. The revolution in Japan was just the opposite of that. This is a matter of great significance in understanding the meaning of Japanese nationalism. As the Imperial house of Japan is the basis of Japanese democracy all our revolutions and uprisings have been simply to remove what tried to come between the Imperial house and the Japanese people. To some this may appear strange; but it is a fact nevertheless. It is to be seen all through Japanese history. When the Fujiwara family tried to come between the Emperor and the people a revolution deprived them of power. When the Hojo family tried the same thing they met a similar fate. The Meiji revolution was only an attempt, and a successful attempt, to remove what came between the Emperor and his people. Western revolutions have been for the overthrow of Imperial power. Japanese revolutions have been for the restoration of Imperial power!

And why? Because in Japan the maintenance of Imperial power unimpaired means the victory of democracy. Japan has never had a ruler, from the first Emperor to the present Emperor, who did not make democratic politics his ideal. We have had emperors who have gone to the most extreme limits to make themselves one with the people. One of our emperors used to take off his clothes on winter nights to feel how the poor felt. Some Emperors refused to have money spent on their leaking palaces, desiring to have it given to the needy. We see this sentiment expressed often in Imperial poems. One Emperor writes that the most delightful of all scenes is the smoke rising above village huts, which shows peace and contentment, as the pot boils. Japanese education denounces and has no use for nihilism and dangerous socialism, but as for democracy, *that* is the basis of our civilization. Thus our nationalism is in no way inconsistent with our democracy. In other words our Emperor and people are one! Only with such a basis of civilization can nationalism in education be effective.

It would be a mistake to suppose that this education is imparted to Japanese pupils simply by textbooks on ethics and and nationalism. It is chiefly impressed on the minds of young Japan by the character and bearing of the teachers, who live the national spririt and demand

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it in the pupils and even in their homes. It is in action rather than in word that the main lesson is taught. The national spirit is at its best when the Imperial Rescript on Education is read before the assembled school; which is a time of impressive dignity and sublime awe. The worst fate that can befall any school is to have teachers get on its staff who are lacking in any degree in a true national spirit. Consequently great stress is laid on the teachers' examination in national ethics and language, no matter what other subjects they are to teach.

When I was a member of the High Educational Council I advocated that all teachers after passing the required examinations should be employed only as probationers for a certain term of years, until they gave proof of the best national spirit and their power to influence pupils toward it. Some of our educationists have greatly distinguished themselves as teachers of our national spirit, like Yoshida Shoin and Yoshida Kadzuma of the Kinan Middle School in Shikoku, but they have been all too few.

I would go further and have men like Admiral Togo and Admiral Shimamura act as honorary directors of middle schools, so that they could address the schools from time to time, to impress the national spirit on the rising generation more and more. As there can be no better way of revealing and teaching the national spirit, I only hope this plan can be adopted.

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TERRA-COTTA FIGURES SHOWING ARMOUR, FOUND IN DOLMENS

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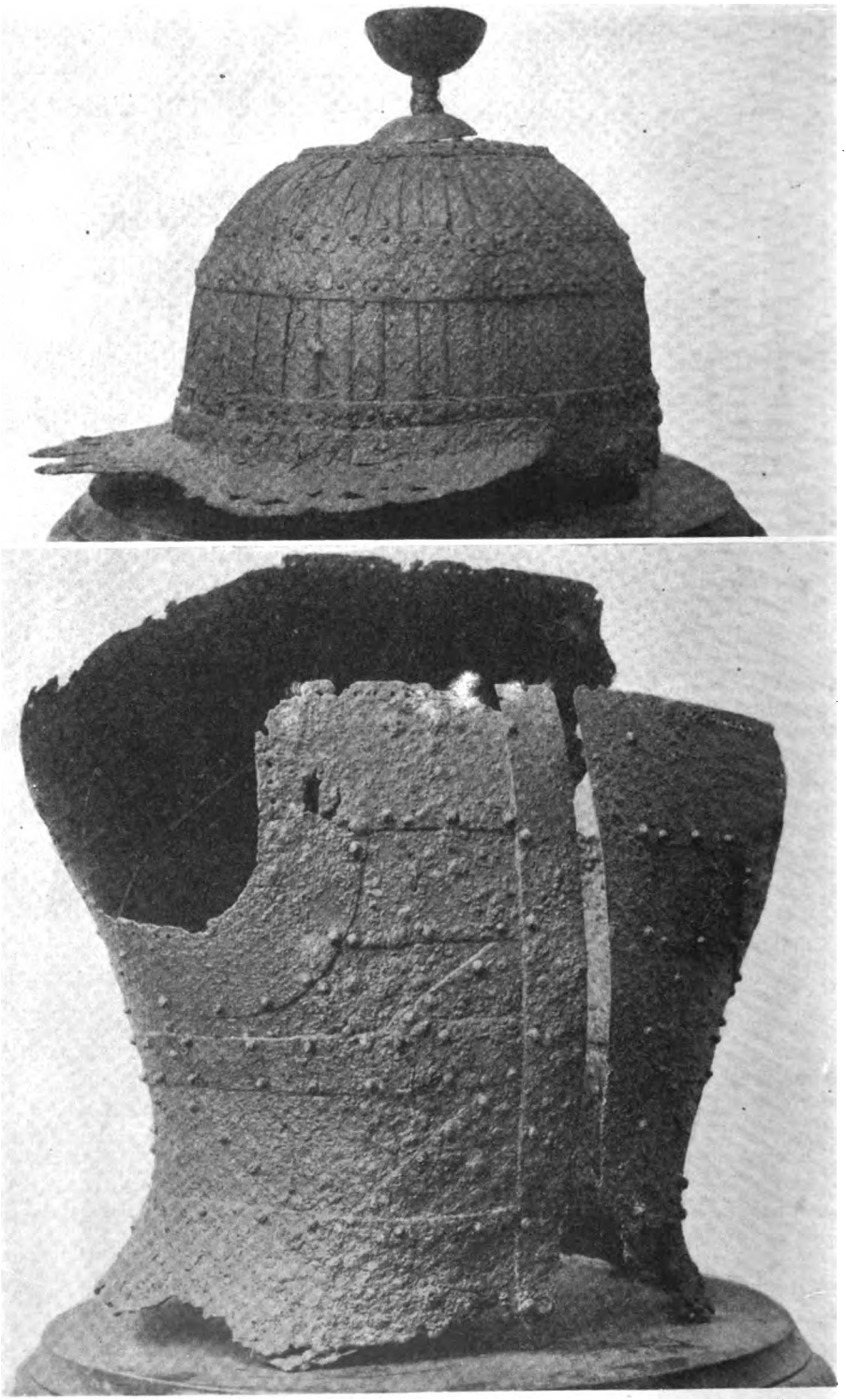

IRON HELMET AND CUIRASS FOUND IN PROVINCE OF ECHIZEN

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SOME PREHISTORIC SWORDS

By NORITAKÉ TSUDA

(EXPERT IN THE TOKYO IMPERIAL MUSEUM)

THE sword has always been one of the most important of war weapons in the past, though present methods of warfare have begun to discount its utility. But certainly it remains one of the most conspicuous war weapons of history. Some have called it the soul of Japan; and it is true that in old Japan the sword was dedicated to the gods, even great numbers of swords being so honoured; and there are cases where the sword has also been deified under the name of *Futsunomitama*. This custom arose from a belief that the sword possessed a spirit, and so may be taken as but a phase of animism. The Isonokami Jingu in the province of Yamato and the Kashima Jingu in the province of Hitachi are both famous shrines dedicated to *Futsunomitama*, the god of the sword.

Though many ancient swords have been found preserved in old Shinto shrines, prehistoric swords are found only in burial mounds and other prehistoric forms of sepulture. Many of these ancient specimens have been exhumed and are now to be seen in the Tokyo Imperial Museum. No one can examine them, however, without doubting whether they were made in prehistoric Japan, so perfect are they both in utility and beauty.

In these ancient swords the blade is of iron, and straight, lacking the curve of later periods. Some of the weapons are double edged, and others single. The length of the blade is usually about 3 feet, but some run to a length of four feet. It must be remembered that in Japan the iron age appeared immediately after the stone age, omitting the bronze age of other races. These old swords belong to the earlier part of the iron age. The iron blades of the old Japanese swords were not cast, as in China, but they were hammered out and tempered. To prove this requires only a little expert examination. According to our ancient records, *kanuchibé* or families of sword-smiths, were organized in remote ages; which shows how ancient is our art of sword-making. We read in the Hidachi Fudoki that an iron mine was discovered in the province of Hitachi, and that swords were made from the metal found there.

In the oldest specimens of these swords there is a hole in the blade near the hilt, the use of which is not accurately known, though it may have had something to do with the handle. The hole, however, is sometimes decorated and inlaid with silver at the edge. The better blades can take a remarkably fine polish, showing the degree which the art of forging was then advanced. Moreover the hilts and scabbards often have quite artistic decorations on them. In fact all the more highly decorated portions are about the hilt. Of course only the metal part of these decorations now remains, and no one can say what decorative portions are lost. The greater part of the decorations are in gilt bronze; but iron and silver decorations are also used, as well as plain bronze. Some of the handles end in a ball-shaped pommel, called the *kabutsuchi* form. Some of the ball-shaped pommels are gilded and are furrowed like the

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Borneo orange. Each has a hole in it for a cord. Another striking form has a ring with a phoenix or a pair of dragons catching a gem within. These are also of gilded or plated bronze and highly artistic in design and execution, some, however, being conventionalized. Many, on the other hand are most simple in every way.

It is interesting to note here that in China the phoenix and the dragon are also conspicuous in decorations, both being mystic symbols regarded as sacred.

Other forms of decoration on the hilts are arabesque wave designs running in dotted lines, while others are wound about with slender gold or silver wire; and a few have leather cord and some horn or bone, the latter but rarely. The sword guards are all elliptic or oval shape, and made of iron or gilt bronze or silverplated, and sometimes inlaid with silver. Some of these sword guards are perforated in the most artistic manner. The scabbards were of wood overlaid with gilt plate, the designs on them being hammered out, or similar to those on the hilts. The larger scabbards have four rings, two for hanging the weapon at the girdle, the other two to keep the scabbard out of the way of the legs.

In Japan prehistoric armour is usually made of iron, and very rarely is gilt bronze used in it. Cuirasses and helmets are also found among the ancient relics of warfare. There are two kinds of cuirass, one of iron bands or plates and another kind made of smaller pieces of iron. The latter form is always found in an extremely decayed condition, there being no complete example extant. The Imperial Museum has one unique specimen of the larger iron cuirass riveted together with iron and drawn together in front. The height is 1 foot 6 inches. The small holes for leather thongs to fasten it in position, are yet seen. It is different from other specimens in having no hinge for making it easy to wear. It was found in a stone sarcophagus together with swords, deer-horn ornaments and cylindrical jewels at Iwafuniyama in the province of Echizen. Another cuirass at the Tokyo Imperial Museum has two hinges enabling half the front to open to receive the body.

The helmets are also of two kinds, after the manner of the cuirass; but the forms also differ in two ways, one being round, and the other pointed in the crown toward the front. There is one fine specimen of a round helmet made of small iron bands and plates well riveted, the visor being formed from triangular perforations. An iron gilded poll projects from the middle of the crown, having tiny holes at the point as if it once had a plume. The helmet was evidently intended to protect both head and neck, part of the neck protection being now lost. This helmet was excavated from the same tomb as the cuirass already described.

An interesting question is how this armour was worn in ancient times. This can best be illustrated, perhaps, from the *haniwa* or small terra cotta figures often found in ancient dolmens. These figures were used in place of living persons to bury with great men, often being set up around the completed dolmen or burial mound, usually forming a circle as a guard. Some of these figures are men and some are women. The men are often armed and the manner of wearing the armour is clearly visible. It is evident from these that there existed forms of armour that have not come down to us. One specimen of these clay figures shows how ancient armour was worn, as may be seen in the illustration accompanying this article. This *haniwa* is 4 feet 7 inches high, and shows, quiver, sword, cuirass and helmet, with hand and arm protection.

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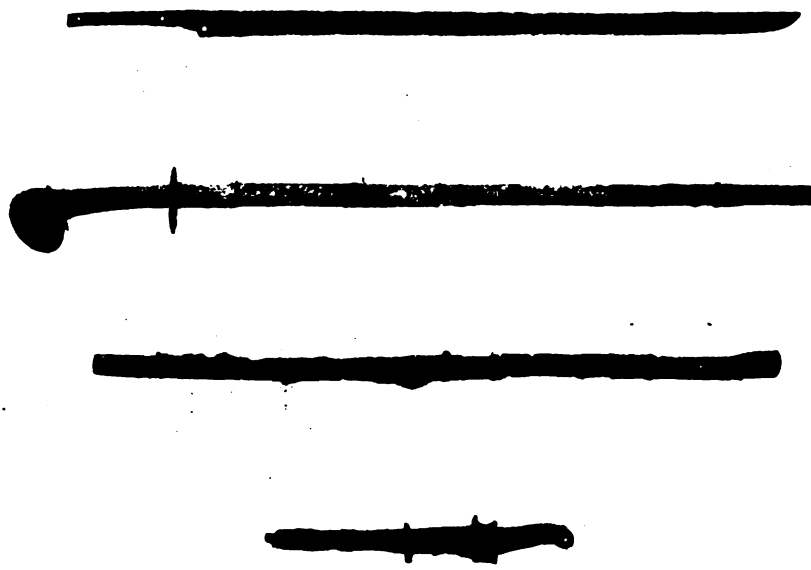

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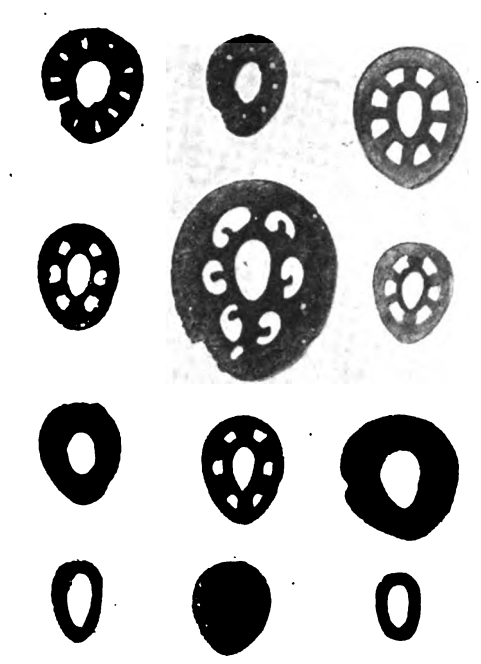

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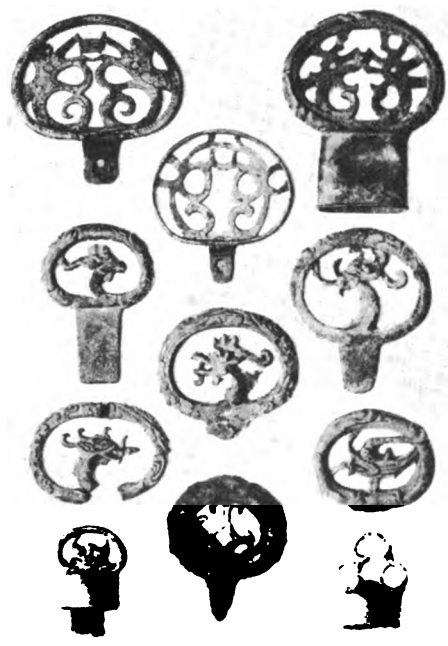

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1. ANCIENT SWORDS OF PREHISTORIC MAKE, FOUND IN DOLMENS
2. SWORD GUARDS FOUND IN DOLMENS
3. SWORD HILT ORNAMENTS FOUND IN DOLMENS

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ASATOMO AND MAKI-NO-KATA

TERUKO-NO-MAYE AND SHIGEMASA

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1. YOSHITOKI DISCOVERS MAKI-NO-KATA WAITING TO KILL SANETOMO
2. NAKAMURA UTAEMON AS MAKI-NO-KATA
3. MASANORI LEARNS HIS MOTHER'S INTENTION

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1. ICHIKAWA YAOZO AS HOJO YOSHITOKI 2. NAKAMURA SHIKAKU AS HOJO TOKIMASA 3. ICHIKAWA SADANJI AS HIRAGA ASATOMO

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A NEW MODERN PLAY: MAKINO-KATA

By F. YAMAZAKI

AT the Kabukiza, one of largest and most important of Japan's national theatres, was recently staged a new historical play entitled Makino-kata, written by Dr. Tsubouchi, Dean of the College of Literature at Waseda University. Dr. Tsubouchi has long been regarded the most distinguished Shakesperian scholar in Japan, as well as one of the nation's leading playwrights.

Makino-Kata was written some ten years ago and first published in the Waseda Literary Magazine. It has since been rewritten twice, and made to comprise five acts and 13 scenes, taking some four hours to act. Of course in Japan four hours is not long for a play, as theatres usually open at 2 p.m. and go on until 10 or 11 p.m.

Makino-Mata is the heroine of the play. She figures as the wife of an official of great political influence during the Kamakura régime, no other Hojo Tokimasa. Makino-kata forms a conspiracy for the assassination of the shogun, Sanetomo, in order to place her favourite son, Masanori, in the shogun's position. On the plot's being discovered she kills herself. Yoshitoki, the eldest son of the heroine, while desiring to kill the shogun and seize the reins of government, does not approve the plot of his mother, regarding it as premature.

The heroine is depicted as shallow but clever; and the part being taken by Utayemon Nakamura, one of the greatest female impersonators on the national stage, was well done, especially bringing out the subtile interaction of the female character on a man like Yoshitoki.

The *dramatis personae* are Hojo Tokimasa, the children of his first wife, named Yoshitoki, a son; and Masako, wife of the shogun Yoritomo; Makino-kata who is Hojo's second wife, her daughter who is wife to one Hiraga Tomomasa; her son, Masanori, aged 14, whom she wishes to make shogun.

The following analysis of the drama may prove interesting:

ACT I

At the temple of Yakushi Nyorai takes place the *kuyo* ceremony in honour of the completion of the capital of the shogun at Kamakura. Appearance of Buddhist images and lively music from drums and flutes. In the foreground is a flight of stone steps, with curtains bearing the Hojo crest. On the right a carpenters' shed with workmen drunken in honour of the occasion, praising the house of Hojo, except one veteran who prefers to recall the great days of Minamoto Yoriiye, the ex-shogun, to the anger of his companions. Maki Sagenta descends the stone steps and orders away

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a promise to act as go-between in winning the hand of Teruko, daughter of Inage Nyudo, as he has much influence, being the nephew of Makino-kata. A doctor, Munechika who has prepared poison at the request of Inagé later becomes suspicious as to the use it may be put to, and comes looking for it. Teruko, daughter of Inagé, is seen approaching with a maid, meeting her betrothed, Hatakeyama Shigeyasu. He treats her rather coolly, having heard of her father's deeds. He prepares to leave her on business and she clings to his sleeve; but he refuses to heed her except on condition that it is proved that her father has no plot against the shogun. At this moment the other suitor, Sagenta, appears and tries to persuade her, beging half-drunk, but she rejects his advances. Then the curtain drops.

The curtain rises on a night scene with the new red temple standing in a grove of pines. In the temple are Makino-kata and her little son, Masanori, praying, and also Inagé and his son Shigemasa. Just as Masanori is leaving Sagenta arrives with a policeman to arrest the old carpenter who spoke ill of the house of Hojo. The old man is led off to torture, invoking the mercy of Buddha, when young Masanori interferes, requesting that the old man be not punished for his honesty, Masanori and the old man go off together.

Makino-kata is much pleased over Court rank being conferred on her son, and being timid as to the conspiracy now begins to repent of it, when she is ridiculed by Inagé who has been instigating her into it. Makino-kata is finally persuaded to receive and administer the poison prepared by the physician, the noisy carpenters. Kigawa, a physician, meets Sagenta and reminds him of Munechika. Just then a gust of wind extinguishes the candle, and Munechika, who has been awaiting an opportunity to take back the poison, now seizes it in the dark and is hastening away when he is met by Yoshitoki, the eldest son of Hojo, who has been eavesdropping and now attacks Munechika and takes from him the poison and runs off. Hearing the scuffle Inagé rushes out with his sword drawn and Makino-kata becomes afraid.

At this point the stage revolves and another night scene presents itself, this time on the Yamashita road. The old carpenter rescued by Masanori collides with Munechika who is running away and both fall. Inagé pursuing the doctor with his sword trips over the old man, and thinking it is Munechika, kills him. The young lord Masanori now passes with attendants and Ianagé runs away. The doctor, however, is discovered and confesses to *the poison*, the plot and the guilt of Inagé. Yoshitoki, step-brother of Masanori, kills Munechika and remonstrates with Masanori, demanding that he warn his mother against making such plots. It comes out that Yoshitoki wants the reins of power himself instead of letting his young step-brother have a chance.

Act II

The scene opens in the residence of Inagé with his beautiful daughter, Teruko, seated in a room before a garden. It is the evening of the Tanabata festival, and girl is divining her own and her lover's future by means of *tanzaku*, when the maid appears and hands her a letter she has found. The missive proves to be one from her father to Makino-kata containing deadly secrets. The girls

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reads it and prostrates herself on the floor, weeping. She tells the servant she wishes to remonstrate with her father; but she is dissuaded from this as useless; it might be better to tell her lover, Hatakeyama. Just then the sky becomes overcast and thunder rumbles in the distance.

Next the older Inagé comes out and kills the maid who knows too many secrets; and then his son Shigemasa enters and informs him that Yoshitoki somehow has learned of the plot, and the father determines to visit Hojo. While Shigemasa is writing a letter to a friend about the affair his sister, Teruko, enters; and he ties her to a pillar and goes on with his letter. She writhes in her imprisonment and earnestly desires to see Hatakeyama to assure him she has no sympathy with the plot. At that moment a thunder bolt descends and the flash causes the girl such a start that she bends over, when the dagger in her bosom severs the rope with which she is tied; she frees herself and hurries off to Koshigoe.

ACT III

The next scene opens at a hotel in Koshigoe, where Masanori, Hatakeyama and Hiraga are waiting in readiness to proceed to Kyoto to bring back a girl of 12 as wife to the shougun Sanetomo. Before the gate a servant of Masanori meets one belonging to Hiraga. The bearer of a secret letter from Inagé has been struck dead by the thunder bolt and the servants of Hiraga now come carrying the corpse. Masanori takes the secret letter on the body of the dead and begins to read it when Hiraga, who is son in-law of Makino-kata and privy to the plot, takes the letter and holds it up to a pine torch the better to see it when the flames are allowed to catch and consume it, apparently an accident but in truth intentional.

The next scene brings us in front of Hatakeyama's room in the hotel at night, he attending to Teruko who is in a faint. She recovers, and showing the secret letter of her brother to her lover, pleads for her father's life. He makes some excuse and she stabs herself in the breast with her dagger and dies. Her lover is appropriately in tears, when Hiraga appears and attacks him as in knowledge of the plot. As they draw swords Masanori appears, in great agony, having drunk the poison handed him by Yoshitoki. He expires while beseeching Shigeyasu to keep secret his mother's connection with the plot, now that he for whom she contrived the plot, has removed himself by death.

ACT IV

The act begin with a scene between Hiraga, who has returned from Kyoto, and Kureha, the wife he has brought back for the shogun. She says that Makino-kata is very depressed since the death of Masanori. Hiraga thinks the death of Mosanori is fortunate for him, as he is a son-in-law of Makino-kata and an heir to the Hojo line. Inagé appears and intimates that Hatakeyama may have to be executed as a conspirator. Makino-kata now comes and blames Hiraga for allowing her beloved Masanori to poison himself, and she behaves quite hysterical. Hiraga tries to persuade her that it was Hatakeyama who made her son take the poison. Then her husband, Hojo, appears, and he is very angry when she tells him that it was Hatakeyama who caused the death of Masanori. After a round of mutual accusation and preparation for war the curtain again drops.

The next scene takes us to the pine grove at Yugihama where Hatakeyama

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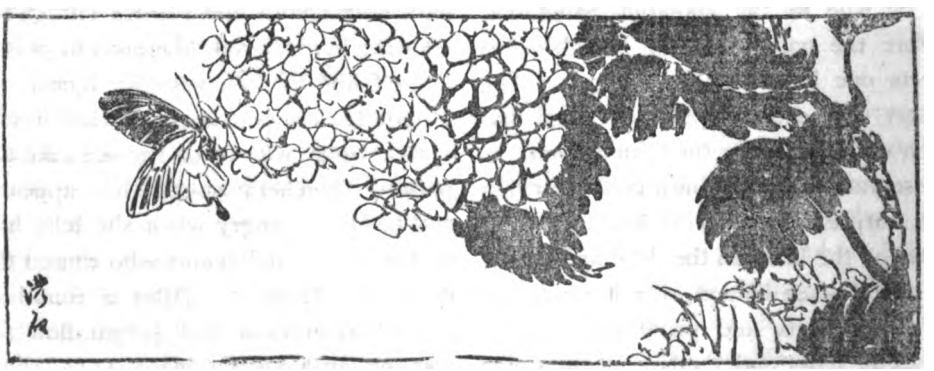
has been decoyed and is attacked by Inagé and some soldiers, crying out "Traitor!" As Inagé is about to decapitate the dying Hatakeyama he is hit by an arrow. Yoshitoki now appears with troops to attack Inagé, and stands gazing at the dead body of Hatakeyama, saying that he has killed two birds with one stone.

ACT V

The first scene opens at the Hojo mansion, where Makino-kata intends to stab to death the shogun Sanetomo and instal her son-in-law Hiraga, as shogun. She hides behind a tree awaiting her chance, when her husband, Lord Hojo, appears, and persuades her to desist. She reproaches her husband for poverty of spirit, and accuses him of loving the children of his first wife better than her children. Presently the shogun comes along in a boat with his wife and attendants, all admiring the moon. As the shogun steps ashore he looks so much like her dead son, Masanori, Makino-kata hesitates to stab him. She is urged to proceed by her attendant. Just then Yoshitoki appears with soldiers. He informs Makino-kata that all the conspirators have been killed, and that Hiraga is to suffer death soon, and that her husband, Lord Hojo, is to shave his head and enter a monastry. Just then a soldier passed carrying the head of Sagenta, and another simulating the grey head of Inagé. Makino-kata draws her dagger and at once despatches herself. Yoshitoki at first seems horrified, but his horror gives way to smiles at the thought that no longer is there any barrier to his power.



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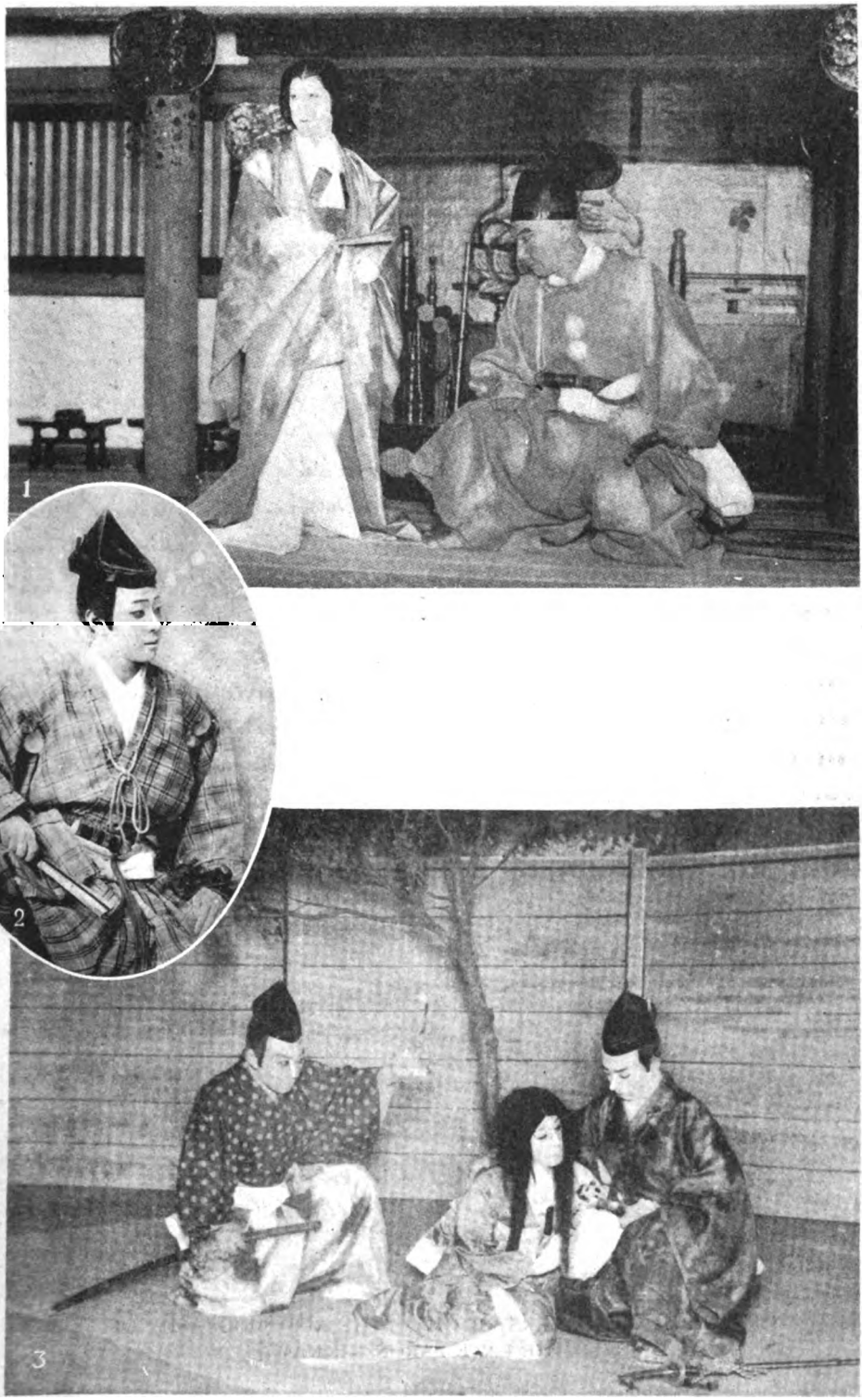

1. MAKI-NO-KATA MEETS INAGE NYUDO, LATTER IMPERSONATED BY ICHIKAWA DANSHIRO 2. NAKAMURA FUKUSUKE AS HOJO MASANORI 3. HATAKEYAMA AND HIS BETHROTHED

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Reasons for writing my autobiography } The reason for writing my autobiography is to let my children know what my thoughts and motives were, to warn them against my errors, and to let them profit by my experience. If I were certain of being able to live until all my children should reach the age of understanding, I would prefer to guide and advise them, and transmit my will by the living voice, but as that certainty is not granted to mortals, I am compelled to use this means to attain my object. I have thought of making a will and indeed have attempted it; but I came to the conclusion that I was not gifted enough to foresee and provide for all contingencies, and that a will unwisely made might be worse than useless. I have therefore decided to write down the chief events of my life and incidentally make comments on them, setting down my motives and experience in each case, so that my children may, by studying my life, find a guide to theirs

Reasons for writing in English } My reason for writing in English is that it is the easiest language for me to write in.

Necessary imperfections } As this writing is intended for no eyes but those of my children, I shall not take pains to chose my language, to follow strict sequence of events, nor to keep a proper balance between the various parts.

My birth } I was born at Senchokaw on the evening of the 24th of the 12th month of the 6th year of Ansei.

FACSIMILE OF FIRST PAGE OF THE AUTOBIOGRAPHY OF THE LATE BARON KIKKAWA

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A NOTABLE AUTO-BIOGRAPHY

By the HON. S HIRAYAMA

(IMPERIAL COURT COUNCILLOR, MEMBER OF THE HOUSE OF PEERS AND PRESIDENT OF THE JAPAN MAGAZINE COMPANY)

II

WE have already given the late Baron Kikkawa's account of his life and experience from childhood up to the time of his entering school in Tokyo. This portion of his autobiography dwells at length on the social conditions of that period. To his mind three things at that time seemed most remarkable: the spirit of change that seemed to prevail everywhere, the spirit of progress that had seized everyone, and the power of the dominant clans. To even an unobservant eye it was a period of transition. Things were in a very unsettled state after the upheaval of the Revolution, though the capital did not present so moth-eaten an appearance as it did later. Half-suppressed agitation was smouldering under the surface of society everywhere. Assassinations and attempted assassinations often proved the order of the day. Though the idea of progress was in all minds, it was largely blind. To some it was sufficiently progressive simply to have the hair cut in foreign style, or to do away with the custom of bearing two swords, or to have the faculty of imitating with alacrity everything foreign. But the old and conservative members of society look with grave suspicion on these newfangled notions. The young baron himself, however, was in the ranks of those who cried out for progress and more of it. He was among the first to shear his head and abandon the two swords. As a scion of one of the noble families he was often invited to the homes of the dominant families and was amazed at their power and splendor, though his own life at school was simple in the extreme.

After some time his brother returned to Iwakuni on a visit, and the young baron accompanied him, visiting Kamakura, Kanazawa and Enoshima on the way. After the return of the two brothers to Tokyo they removed to a house at Awaji-cho. In the year 1871 events transpired that were to prove a turning point in the life of the youngest member of the great Kikkawa family. The Government was sending an embassy to America and Europe to examine conditions abroad, and many officials and students were very anxious to join the party. The guardians of Baron Kikkawa showed their boldness and wisdom in endeavoring to have the young man attached to the embassy. The question of health, and also of expense, was a serious one, and there was hesitation on the part of his guardians to accept the responsibility. But the prevailing spirit of progress had seized them too and they were anxious to give the young man the full benefit of the brilliant civilization beyond the sea, where he could make a first-hand study of modern science and lay the foundations of future success. It seemed indeed a prize worth great sacrifices. As for the young man himself he was only anxious to see fresh sights and so he entered into the proposal with zest.

The matter was finally decided in his

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favour and Dr. Tsuchiya and Mr. Tanaka were chosen to accompany him. They set out for Yokohama to await the sailing of the steamer, for it was still supposed that the sailing of ships depended on wind and tide. The ship was the *America*, a side-wheel steamer of the Pacific Mail S. S. Company. It took 24 days to reach San Francisco, the strange city amazing the Japanese nobleman. There were over one hundred persons in the party, which was divided and put up at three different hotels, the Grand, the Lick and the Oriental. Taking the Union Pacific railway they were snowbound three weeks at Salt Lake City, where they had to stop at the American Hotel, kept by a Mormon, his three wives and fifteen children. Chicago was just rising again from the ashes of a great fire. Prince Iwakura who headed the embassy proceeded to Washington, and some members of the party went to New York and other cities. Baron Kikkawa had intended going on to England, but finding that his funds were already low, he went to Boston, joining the party including the Marquis Kuroda, Viscount Kaneko and Baron Dan.

In Boston they stayed at St. James Hotel, from which the young baron went out in wintry weather house-hunting, finding through letters of introduction a home in the family of the Rev. Charles Nathaniel Folsome of Concord. This gentleman's family consisted of his wife and one daughter at home, and a son and two daughters away. The head of the house was a typical New England gentleman, over 60 years old, the soul of goodness and piety, as were the whole family. The six months spent in that family had a lasting influence on the Baron's after life, as his autobiography admits, and he always regarded this time as the most important in his early life. The New England spring with all its freshness and beauty deeply impressed his mind, and he spent the time in country excursions and visits to Boston. The study of English was now taken up with avidity as well as all the other subjects of the American school. At this time few people in Japan had any knowledge of geography or arithmetic; so Baron Kikkawa's physician, Dr. Tsuchiya, found the American studies as new as did the young baron, who forgot most of his own language in the effort to acquire a knowledge of the West.

He found his very regular life at the Concord home very different from the slipshod sort of exitsence he had put in Japan. At home the lad had gone to bed only when he was too sleepy to stay up; but now he had to keep regular hours for everything, which was a revelation to him. He was deeply impressed by the purity of life and the constant kindness of the American family. Reading American school books, the Baron says, first impressed on his youthful mind the sacredness of truth, which up to that time, without intending to be malicious, he had not set much value on. He learned to tell the truth frankly and to have no secrets save those confided to him by others. Baron Kikkawa always regarded the lessons which he learned in respect to regularity of hours, truth, openness of mind, sincerity, the keeping of promises. as the most valuable of his life; and whoever knew him will testify to his faithfulness to them. Such morals, he used to say, are not for New England only but for the world. He found, however, as his autobiography admits, that the world has many unscrupulous persons who regard all who are so conscientious as simpletons; but Baron begs to assure his children that they will be no losers in the long run by adhering faithfully to these principles of conduct, and he earnestly exhorts them so to do.

The Folsome family was extremely religious, and very puritanical in ideas. Prayers were offered regularly every morning and evening as well as before meals; while on Sunday the shutters were left closed and the house was as still as death. Everyone went to Church and only two meals were eaten, to save cooking. The young Japanese was always very hungry on Sundays. The only time that Mrs. Folsome ever scolded her young ward was for playing with a ball one Sunday afternoon; and he was completely bewildered as to the nature of his offence, as he knew nothing of the

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sacredness of the Sabbath. Yet the young man never found himself able to follow the strict rites and regulations of the foreign religion, nor did he ever become a Christian. He tells his children that he has not be able to arrive at any definite belief in regard to religion, and therefore he leaves them to their own conscience. He, however, recommends them the reading of the Bible, as they would read the Rongo or any other good book that had stood the test of centuries.

Baron Kikkawa left Concord with a sad heart and proceeded to school in Boston, where he attended the Rice Grammar School for three years and the Chauncy Hall School for four years, or in all seven years, from 1872 to 1879. At these schools he studied all the subjects that were taken up by American children of that time. He, with some other Japanese boys at the school, obtained leave to be absent from the singing lessons, on the excuse that they had so much study to do, but really because they supposed that singing was a vulgar practice. For the same reason they avoided dancing. These nine years of study gave the young Japanese a good general education, such as American boys received; and he admits that his mind was molded accordingly. On graduating from the Chauncy Hall School he was awarded the gold medal for General Excellence and another gold medal for declamation. He also took the Thayer medal in English composition. He always liked his studies and worked conscientiously, going to bed at 11 and rising at 5. In games he liked football best, but did not participate very actively in games, a mistake he always regretted in after life as the source of his lack of robust health.

During his school life in Boston Baron Kikkawa lived with a family named Dunham on Springfield street. It was not a regular boarding house, but took in Miss Allison, a teacher at the Rice Grammar School as well as her mother and sister, together with Viscount Kaneko and Baron Dan: also Tanaka and Dr. Tsuchiya. Here the young Japanese missed the benefit of the family influence he felt at Concord, being more under the influence of older companions and schoolmates. There were enough Japanese in the vicinity to form a Japanese club, but Baron Kikkawa did not associate much with his fellow countrymen and forgot more and more their ways and language. The Dunhams finally moved away and then he went with Tanaka to a house at 293 Chambers Avenue and later to 238 West Canton Street. Here he lived with a family named Wheeler and formed an intimate acquaintance with the son, Charlie Wheeler, a bright boy who was always head of his class at school. Baron Kikkawa's four years in the Wheeler family made it a second home to him. It was not so religious a family as the Folsomes at Concord, to whom he always felt indebted for the best influences his young life had received, having, as his autobigraphy expressly states, been made better and purer by them. Though not up to the Folsome family as an ideal, the Wheelers, he says, were exceptionally nice people, and he always looked on Mrs. Wheeler as a mother. It was through them that he became throughly acquainted with family life.

The summer vacations were spent by the young Japanese noble in various places, including Lynn, Mount Desert, the White Mountains New Hampshire and in Concord to revisit the scenes of his boyhood. He made a visit to Japan in 1876 to see his own people; but with this exception he did not go outside of New England. He was a most susceptible youth, and found his mind easily pliable to the atmosphere of New England life and character. Having spent the years from 14 to 19 in such surroundings he always felt that his character was really formed in New England. The things that he learned and valued most in New England he sets down as follows:

1. The spirit of independence. Had I lived those years in Japan, I would have been surrounded by so many attendants that I should not have learned to depend on myself so much. I remember that one of my earliest resolutions was to get such an education as would enable me to earn my living. This, I think, forms a striking contrast to what my thought would have been in Japan, and indicates

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a healthy state of mind. I believe that in youth hardy independence is better than the thought of relying on others. I recommend my children to cultivate the spirit of independence so as to prepare themselves to be able to stand in the world without the aid of others. Although there is a difference between the independence of a nation and that of an individual, still that *word* independence repeated so often in America had no doubt a subtle influence on my mind; the Independence Day, the Independence Centenary pounded into me the idea of independence.

2. The idea of equality. Two great historic events that impressed my youthful mind were the Revolution and the Civil war; from the former I gained the idea of independence, and the latter that of the equality of humanity. I learned to be considerate toward my inferiors. I do not know how it will be in after years, but in the Japan of to-day we have the tendency to pile all the work on the shoulders of the humbler classes. I wish my children to take this to heart: Men are Equal! The mere accident of birth does not make one man inferior to another. If you wish to rise to high position in life you must do so by your own merit and effort. Learn also the *dignity* of labour. Whoever labours honestly should be reverenced, and whoever wastes his time in idleness and sloth deserves contempt.

3. Regularity. The mode of life in the school and in the family gave me a regularity of habit that I should probably never have acquired in Japan.

4. Chastity and Sobriety. While living in America I never indulged in intoxicants, and in associating with the opposite sex always observed the strictest decorum. In Japan force of custom would have obliged me to drink and to associate with disreputable women. It was, therefore, a great good fortune that I escaped these temptations and was able to keep my life and thought pure."

After thus summing up the main advantages gained by his American education, Baron Kikkawa goes on to mention some disadvantages. He lost the elementary education he had acquired in Japan and his knowledge of the Japanese language, which he never had time subsequently to recover, and found it a great drawback in social intercourse at home. Moreover, his habits and modes of thought became so different from those of the average Japanese that he often found himself unpleasantly opposed to his best friends, and thus had lost sympathy with his native environment. His entire education having been acquired abroad he formed no school friendships at home and so lost the assistance that such intimacies usually bring.

In the next installment of his autobiograpghy Baron Kikkawa gives an interesting account of his life and experience at Harvard University and in Europe.

(*To be Continued*)

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CHARACTERISTICS OF JAPANESE LAW

By. Dr. SHIGEMA OBA.

(FORMERLY MEMBER OF THE IMPERIAL DIET AND PUBLIC PROCURATOR)

THERE is very little in the legal code of Japan that calls for the special attention of foreigners, as our existing laws were all drawn up after an exhaustive study of European law and based on European originals. There are, however, some laws of Japan that are peculiar to herself; and the history and development of her penal laws has been somewhat different from that of such laws in western countries. Japan's present penal code was drawn up with the assistance of a French jurist and based on the Code Napoleon, but the code failed to include some of the superior points of the old laws of Japan. Later a careful study was made of British and American law and all candidates for the bar were required to have a good knowledge of such laws; but subsequently the popularity of English common law declined in Japan and preference was given to German codes; and the best part of Japanese law is now based on German originals. In fact Japan's legal system as it exists at present is believed to have many points of superiority to the codes of Britain, France and Germany.

The law courts of Japan are modelled almost wholly after German courts, and our judicial tribunals and forms of judicial examination are most like the German practice. A peculiar feature of the Japanese system is that most of the examination of cases is documental, oral examination being very important. There is no jury and the language used by the judge in examining prisoners is in judicial style different from that in common use. The whole effect of the procedure and appearance of the court and the examination is calculated to produce awe and fear in the prisoner who has to wear a special hat like the *komuso*, or outcasts of ancient times. The barristers sit below the judge's platform and the prisoner near by.

The language used by Japanese judges in examining prisoners is that coming down from the Tokugawa period. Apart from the effect it may have in giving the court kind of dignity it is quite useless,

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and might be better replaced by modern speech. The prisoner, for example, is addressed as *sono-ho*, instead of *anata* (you) or *omayesan*, which are more polite than the first named word. There are quite a few words of this humiliating character used by the court in addressing a prisoner during examination.

Then in the application of criminal law there is very wide margin of discretion allowed to the Japanese judge. For the crime of assault and battery described in article 244 of our penal code the penalty is fixed at less than ten years and the fine less than 500 *yen*. This gives a judge the liberty of imposing no more than a fine of ten *sen* for blowing off a man's feet, In other words the two feet of a man may be no more valuable in law than a pint of beer. On the other hand the judge is free to go to the other extreme and impose a penalty of ten years for but light injury. Such wide liberty in courts without juries is without parallel anywhere else in the world. Japanese law for the most part is bureaucratic in tendency, with little place for democracy. This defect is widely recognized and it is probable that a revision looking toward recognizing more the rights of the people will be made in the near future. Then our laws will be more in sympathy with the old laws of Japan, which were more advanced than in many countries.

From what has been said it might be fancied that Japan's legal system was behind those of other countries and that the people of Japan were lacking in ideas regarding the laws that should govern them; but as a matter of fact this is not so, as Japan has attained splendid progress as a country constitutionally governed and legally administered, and may in time become a model state in this respect. Japan is a very old country which has the advantage of possessing very old laws as well as the most scientific of modern codes, and not a few most interesting questions of the development of the spirit of law among the people have arisen. Our present difficulties, so far as we have any in our courts, were brought about by too sudden a revision of our legal system at the beginning of the Meiji Restoration.

The legal code of Japan has a close relationship to her moral principles, and so reveals the same charactristic features. The moral principles of Japan arise from the fact that Japanese civilization is based on the family system. The fundamental principles of our civilization are Loyalty and Filial Piety, which are of national growth and importance. Among the old laws of Japan that pertaining to criminal penalty is the most peculiar, based as it is on the family idea. The law recognizes that the supreme law-giver is the sovereign who had administered the laws since the country began to exist, and the administration of law has always been done in his name. In Japan all punishments are state punishments, all sentences being

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imposed by the state. The penalty is imposed for violation of the moral principles of the state. The violation of law is an offence against the state and its ruler. There is no idea of a duel between the state and the criminal, as in Europe. Penalty is not a retalliation. Consequently there is a wide difference between standard of application of penalty in Japan and other countries. The one point in common between Japanese penalty and that in Europe is the idea of retribution. Retribution is the pith of punishment, and the criminal is taught that for harm done harm comes.

The oldest legal code of Japan, drawn up in 602 A.D. by the wise Seitoku Taishi, and regarded as a national constitution, is mixed to some extent with the legal spirit of China but it is characteristically Japanese in its unwritten moral principles. This document shows only the basis of law but gives no practical application of law. The idea of law, however, developed; and we find that in 671 A.D. there was a college of laws. The first criminal code of Japan was drawn up by Fujiwara-no-Kamatari in 667 and called the *Omi-rei*, and this was improved on by the code of 702, the *Taiho-rei*, the source of much of our law subsequently. This code was applied for the succeeding 500 years without revision, and had great influence even in the Tokugawa period. It is a pity that Japan, which possessed such splendid laws of her own should have come so suddenly to imitate the laws of western countries at the time of the Restoration when western learning began to flood the country.

When our laws were revised and codified under the supervision of the French expert, M. Bossoinnade de Fontarabie, he, of course, took some notice of the old laws of the nation, but as the new code was based on that of France, where the idea of penalty is different from that of Japan, the old principles of harmonizing punishment with moral principles was neglected and Japan was saddled with the criminal code of a European republic where manners and customs were entirely different and nationalism on a different basis. The result was a good deal of irrational action and much inconvenience. No system can succeed in Japan which does not give prominence to loyalty and filial piety. These principles must stand no matter what happens, and even suicide itself may be proper if in defence of them. In Japan the parent must have absolute right over the child. The new laws ignored this

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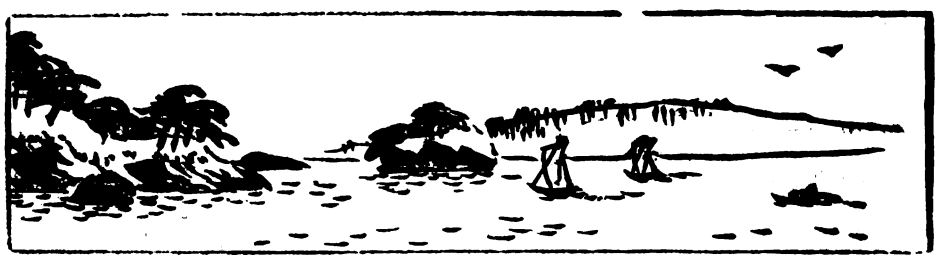
and took for granted that the individual could place his own interests first. Therefore many persons, familiar with the old moral principles of their country, unconsciously violated the provisions of the new code, and so were often found guilty when they were but following the teaching of the nation.

Our jurists have at last come to see his, and a revision of Japan's legal codet is inevitable. The criminal codes of Europe and America have a tendency to conflict with moral principles. The revision most needed in Japanese law is one in the direction of the rights of democracy as against the present bureaucratic tendency. We must return to the spirit of the old laws of Japan based on our ancient moral principles; and we must adopt the jury system, which is the strong point of western judicial systems, omitting if possible the attendant evils. If Japan's legal code could be amended in this direction it would be the most ideal in the world.



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PORT OF TSURUGA

By R. SUGITAKI

TSURUGA is a port now familiar to all travelers between Japan and Europe by the trans-Siberian route. As a port it does not yet come up to places like Kobé and Yokohama, but with the increasing transcontinental traffic it is rapidly developing and some day will be a much greater place than it is now. As the volume of commerce and travel between Japan and Russia increases Tsuruga will attain a position of greater importance. Even now it is the chief point of communication with Vladivostock.

The population of the town at present is no more than 25,000; and its commerce and industry do not yet amount to very much. It might indeed have better hotels for the accommodation of the numerous tourists and other travelers that have to pass through and often stop over: but with the growing spirit of enterprise to be seen everywhere in Tsuruga it is probable that a marked change will soon take place. The place has not experienced the transition tomodern times that has been felt in some other parts of Japan. The Tsuruga people are still the plain, simple honest folk of old Japan, uncorrupted by the get-rich-quick spirit. In the vicinity of the town are many historic associations and fine views; so that if the proper inducements in the way of accomodation were held out, many tourists would doubtless be glad to rest there a day or so rather than spend their spare time on the other side of the strait.

It takes some 40 hours by steamer from Vladivostock to Tsuruga. The people there are more accustomed to Russians than to any other foreigners, and Russian is more spoken in Tsuruga than English. It will be noticed that, unlike other Japanese towns, most of the shop signs in Tsuruga are in Russian instead of English.

While exports from Tsuruga are still small they are much larger than formerly, and in recent years the development has been remarkably rapid. The harbour has been undergoing reconstruction for over six years, several million *yen* having been expended on it. Though still not

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very commodious it affords ample accommodation to shipping. Situated on a charming bay on the coast of the province of Fukui the port has every opportunity of escaping competition and coming to a position of more importance. To the west of the beautiful bay runs the mountain range of Sazayega-také, while the Kinomé pass and Mount Nosaka protect its south-west side. Tsuruga has a natural harbour, the water being deep and clean.

The name of the town has an interesting origin. Tradition has it that in the year 60 B.C. men with horns on their heads came to that coast from Mimana in Korea. This of course, is quite possible, since horns were frequently seen on the helmets of ancient warriors. Consequently the place came to be called Tsuruga, which means a place of horns. This implies that even before the Christian era the port was noted as a harbour, and probably some of the earliest immigrants that peopled the isles of Nippon, first landed there. Only a small upland separates Tsuruga from beautiful Lake Biwa. In the old days Tsuruga was the gateway from the Hokuriku district to western Japan and naturally became an important zone of fortification. When the Empress Jingo led her famous expedition to Korea in 200 A.D. she sailed from Tsuruga. The people there have a tradition that in return to Japan the warrior Empress brought a pagoda with her which was lost in Tsuruga harbour and that a temple bell she brought over can still be seen at the bottom of the sea there. After the Imperial capital settled at Kyoto Tsuruga became a half-way place for goods in transit from the Hokuriku districts, the traffic then passing over the hill and down to Lake Biwa and on to the capital through Otsu. Tsuruga thus remained one of the chief ports of old Japan until under Tokugawa auspices Sakai near Osaka began to rise to a position of importance, when the western port began to decline. After the beginning of the Meiji period only ports doing foreign trade were considered important, and so Tsuruga remained in decline until it became the chief port of communication with Russia and the Siberian railway. The Osaka Shosen Kaisha and the Russian Volunteer Fleet started lines between Tsuruga and Vladivostock after the close of the war with Russia; and from that time the place began to take courage. Thus the old town is destined to change from a place purely Japanese to an international port.

To the average traveler Tsuruga seems

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rather a tame spot compared even with Vladivostock; but among these low-roofed cottages and among the environs of Tsuruga there are many places of more interest than can be found in the bustling town across the strait. The old shrines and quiet pine groves of Tsuruga are much more restful and soothing to the mind of the tired traveler than anything to be found further on. Everywhere one goes are to be found historic associations full of charm and romance to all intelligent enough to appreciate such things. One can see more of the real Japan by a day's sojourn in Tsuruga than a week's stay in Yokohama or some of the more popular stop-over places. This town is the threshold to Japan.

A few miles north of the town stands the Kebino shrine, dedicated to the Emperor Chuai and his consort, the Empress Jingo. Its antique and imposing buildings rise amid dense groves covering spacious grounds everywhere revealing age and grandeur. The great *torii* of the shrine is made from one tree, the *nedzumi-sashi*. On a hill above the town stands the Kanegasaki shrine, and formerly a great castle stood near, held by the famous warrior, Nitta Yoshisada in 1336. There the sons of the Emperor Godaigo, the little princes, Takanaga and Tsunenaga, took refuge from the traitor Ashikaga Takauji. When the castle fell under an assault from the rebel army the little princes committed suicide. The shrine on the heights is dedicated to the spirits of the unfortunate young princes. Nothing can be more soothing than to sit under the expansive branches of the great pine trees in the rear and hear the wash of seas in their giant tops, the ancient music of the sea-winds that has played there from immemorial time, while the breakers at the base of the cliff tell of the war thunder of days long gone.

In the town is a park known as Matsubara Koen, a place of trees and fine, clean sand, with a beautiful glimpse of the sea coast. In the center of the park is the Matsubara shrine where Takeda and ten fellow-warriors of the Mito clan were beheaded by the Tokugawa shogunate, the temple being deicated to their spirits. Takeda was an ardent Imperialist and thought the shogunate should give way to the resoration of Imperial rule, and so he lost his head for it. It is but one more example of the world's wicked habit of killing heroes and then doing what they gave their lives to accomplish. Nothing can be more pathetic than the story of old Takeda Kounsai and his followers, a little band of Mito men, determined to

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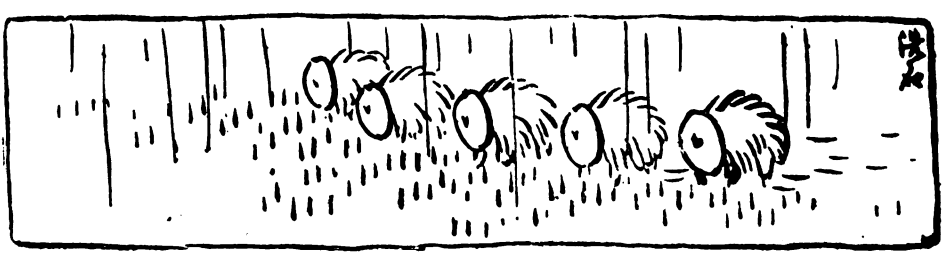
see the Emperor supreme over the shogun, being defeated and driven over the snowy pass into Fukui where they are trapped by the troops of the shogun, the old man at the age of 62 having his head struck off by the sword. The long tablet in the little shrine contains a poem reciting the glorious deeds of these martyrs of the Restoration.

It is a delightful walk along the white sands of the Tsuruga coast by moonlight, especially if one has the faculty of remembering all the historic associations of the place. There is a pretty spot known as Suyezu where some of the more wealthy citizens of the town have their villas, and in summer there is fine bathing there.

The journey from Tsuruga to Fukui is only two hours by train. Fukui has a population of some 50,000 and is the biggest city in the prefecture. It has some fine parks and gardens as well as shrines dedicated to famous warriors. The Fujishima shrine is dedicated to the warrior Nitta Yoshisada, master of Kanegasaki castle 250 years ago. A farmer, one day hoeing his plot, turned up what he thought an iron pot, which he afterwards used as a vessel in his house; but it turned out to be the helmet of the noted warrior, Yoshisada, and was presented to the village shrine. Fukui being in the fief of the Matsudaira family, has produced many famous men. The silk industry has been going on there for 1,200 years; and the Fukui *habutae* is the finest silk known, the annual output being valued at over 25,000,000 *yen*.

Between Tsuruga and Fukui is the port of Mikuni reached by a branch line from Kanatsu station. The place has a delightful sea coast with imposing rock formations and interesting natural scenery, especially at Tojinbo.



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PORCELAIN AND EARTHENWARE

By R. SHIMIZU

FOR many year now the countries of Europe and America have been the leaders and teachers of Japan in various ways, more especially in industrial progress; but there are a few things in which they have been able to teach Japan nothing. Among these must be included pottery as a fine art. In skill and technique of faience and keramics generally Japan is a leader and teacher of the world. In some respects her keramic artists have surpassed even those of China who so long held the preeminence. To-day there are but one or two kinds of porcelain, especially *seiji* ware, in which China still excels.

Japan's great porcelain and earthenware industries have not only attracted the attention of the world but its patronage also, and now the exports to foreign lands are increasing year by year. Exports have been checked somewhat by the European war, but in one respect the war has enhanced the value of Japanese porcelains, as supplies of pottery have been cut off from Germany and Austria, who were large suppliers of these goods before the war. The exports of pottery from Japan in 1915 were valued at 6,953,100 *yen*; but in 1916 they totalled 12,040,197 *yen*, a rise of some 89 per cent in twelve months. During the first five months of the present year the exports of pottery reached a value of 5,301,335 yen, which was a great increase on the corresponding period of last year; and it is expected that the total value for this year will be in the vicinity of 15,000,000 *yen*.

The principal destinations of Japanese porcelain and earthenware exports are America, England, Australia, British India, China and the Straits Settlements as well as the Philippines. Trade with America, British India and Australia has been especially brisk since the war. Tea sets and vases chiefly go to America, though dinner sets have recently been also in demand there, the market had formerly been controlled by German and Austrian ware, the best qualities, however, being imported from England and France. The Japanese goods have recently taken the place of German dishes in America and expect to hold the market. Japan's exports of porcelain to America in 1916 were twice as large as in the previous year. The demand in England and Europe is more for single pieces such as tea cups, teapots, cream ewers, sugar bowls, fancy plates and so on, with tea sets principally for France. The demand in British India and Australia is for Japanese ware done in occidental style.

In order to increase and hold the market she has gained Japan must take great precautions to improve her exports

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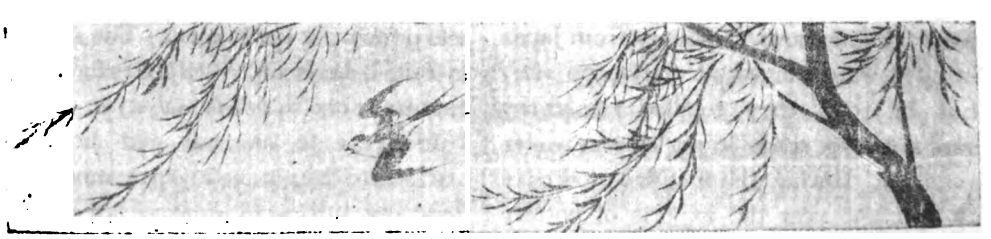
and satisfy the foreign demand in every way. It is unfortunate to have to lower taste for the sake of making sales but it sometimes has to be done. After forty years experience in trying to meet the taste of foreign markets the Japanese porcelain men now realize that when a new market opens the demand is usually for decorative china, such as statues, flowers, vases and so on. Then the local taste begins to assert itself and dishes decorated after a western fashion are wanted. The demand from the South Seas and Australia, however has from the first been for goods in imitation of German styles.

In recent years the American demand has been for heavier goods at a cheap price, while the demand in Europe has been for lighter weights of fine tone and elegant design independently of price. The demand in Europe has of late been changing somewhat and the cheaper wares are now coming into fashion, and a corresponding demand in America for better goods. The Americans prefer thick cups like hotel ware, and the substance must be hard baked. The Japanese manufacturers have a busy time of it trying to ascertain and meet the tastes and demands of the various markets, so as to stimulate purchasers.

Japan's thousand years of experience in the making of high-class porcelain and earthenware will enable her to meet any demand that may come. She is prepared to satisfy any market that opens. Her great kilns and procelain factories show marked progress from year to year. It is easy to make cheap goods mechanically, but fine wares cannot be so turned out. China-ware decorated by printing cannot be compared with handpainted ware. The art value of the machine-decorated goods is nil. If Japanese porcelain is to retain the art value it has always possessed it must still be done by the hand of an artist. Our porcelain has always been valued more as an art product than as an industrial product. Now that we are asked to meet the increasing demands of industry it will be a difficult task to keep up our art quality and reputation. Every piece of porcelain from the old Japanese kilns was the personal expression of an artistic mind; it had an individuality about it that made it distinctive. No two pieces were alike. Even the common ware of daily life among the poor of Japan is more artistic and distinguished than the table-ware of great houses in occidental countries. Every Japanese has some taste in judging the artistic value of a piece of pottery. But now that we are forced to turn out mechanical productions without either art quality of individual distinction it is feared that degeneration will set in. This danger is always apparent when art becomes an industry. It would indeed be a great impetus to maintenance of our art quality in porcelain if foreign taste could be only educated up to demanding it!



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THE NEW ITALIAN AMBASSADOR,
MARQUIS CHALFONARIERI, AND FAMILY

FLIGHT-COMMANDER ISOBÉ
RETURNS FROM FRANCE

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ENTRANCE TO HONMONJI TEMPLE, IKEGAMI, ON FÊTE DAY

THE OYESHIKI FESTIVAL

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OYESHIKI

By S. YAMASHITA

THE Nichiren sect of Buddhism, one of the most zealous of the sects of that faith in Japan, has a festival known as the Oyeshiki, held on the 12th and 13th of October each year in commemoration of the death of the founder of the sect. The festival takes place at the head temple of the sect, the Honmonji, at Ikegami near Tokyo.

The Nichiren sect is, properly speaking, known as the Hokké sect of Buddhism. It was founded by Nichiren, a famous priest of the Kamakura period, who made an exhaustive study of the Indian religion and claimed to have discovered truths before unknown to the followers of the Buddhist faith. After some 30 years of adverse circumstances, during which he suffered much for his religious convictons, Nichiren built a temple on Minobu mountain in Kai; but in the year 1280 he came up to Ikegami and two years later died there. Afterwards, one of his pupils, Nichiro Shonin, erected the present great temple in honour of his master. The temple buildings have been reduced to ashes four times since the first foundation; so that the present structure, though very fine, supposed to be less splendid than the original. The followers of Nichiren subsequently divided into various schisms, such as the Honhahokké, the Kenpon-Hokké, the Fuji-Hokké and so on, eight in all; and these sub-sects have all fine temples with numerous enthusiastic believers.

The Honmonji at Ikegami is the chief temple of the Honha-Hokké sect, and the chief priest is Nikki, a man noted for erudition and virtue. Among the most noted adherents of the sect in Tokyo are Count Matsudaira and Viscount Inouye.

When the faithful assemble for the Oyeshiki festival on the 12th of October they remain all night in prayer before the altar. On their way to and from the temple the crowds beat drums and recite the *daimoku*, or prayer commanded by the founder. The scene is so lively and gay that it reminds one of the religious festivals of Italy; and it has been repeated every year since the death of Nichiren with increasing interest and splendour. When the shogun, Iyeshigé, became a follower of the sect he added much to the magnificence of the annual celebration, the procession from the shogun's capital to the shrine being very imposing. In after years when the government prohibited extravagance in the celebrating of festivals, the Oyeshiki assumed a quieter tone, and this simplicity has continued more or less to the present time. The present festival, however, is carried out on a more elaborate scale than a few years ago.

In the festivals of Buddhism it is noticeable that there are two kinds of celebrations: one assuming a quiet and deeply devotional tone and composed of earnest religious people; while the other kind

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makes the festival an occasion for a picnic and there seems to be very little religion connected with it. Such earnest and devotional festivals are usually celebrated at the Zenkoji in the province of Shinano and at the temple of Kompira in Sanuki, to which worshippers travel long distances out of simple faith. The lighter attitude toward religious festivals is seen at such temples as the Oyama in the province of Sagami and at the Oyeshiki festival at Ikegami. The former sacred edifices, however, are too distant from Tokyo to allow of visits from the old people of the capital; but Ikegami, being close to the city, all ages and classes are found flocking to the festival.

The Nichiren folk are not disposed toward the usual pessimism associated with Buddhism, and the preaching heard at their temples is of an optimistic tone, looking toward the gayer side of human existence. The essentials of the faith are not difficult to comply with; there are no long prayers and severe penances. They have only to recite a prayer of seven ideographs, and salvation is theirs. Such a religion is very suitable to the gay Tokyo folk, who are fond of humour and gayety and dislike everything pertaining to melancholy.

To enhance the interest of the annual festival the followers of the sect have local religious associations organized, and all believers in that district are expected to join the association, or *ko*, nearest to them. When the festival time arrives the members of the associations assemble at a fixed place, clad in a special garb with a towel about the head, some carrying a drum, which they beat while repeating the accustomed prayer. Some associations have big lanterns to carry in procession, covered with silk and having on them pictures representing the hardships of Nichiren. The lantern is usually surmounted by an umbrella-like canopy, decorated with artificial flowers. These big lanterns are borne by several hands, and head the procession instead of banners. If one happens to be at Shinagawa at the proper time he will see several of these processions meeting there and going on together to Ikegami. As there are many processions, each consisting of from 150 to 200 men, the grounds of the temple are very crowded after they arrive.

On reaching the temple grounds special representatives of the *ko* meet the priests in a reception hall, when each presents a sum of from 20 to 30 *yen* to the temple, in acknowledgement of which the priests serve them with saké. After this the *daimoku* is repeated in a room set apart for that purpose. The whole night is so spent, and the next day they return as they came. Each association spends as much as 500 *yen* on the celebration. There is at the same time a great deal of eating and drinking by the members at the various restaurants around the temple.

The most famous of these religious associations in Tokyo is the Abura-ko of Kanda, supported largely by the market gardeners of the vegetable market in the vicinity who are noted for freely expending money. This association dons the most costly attire, and the most elaborate lanterns are used in its processions. The Tatami ko of Kyobashi district is a rival, being made up of men from another vegetable market. The associations connected with the fish market and the timber firms of Fukagawa are also prosperous and enthusiastic and spend much money on the annual celebration.

When two processions happen to meet or coincide on their way to the annual

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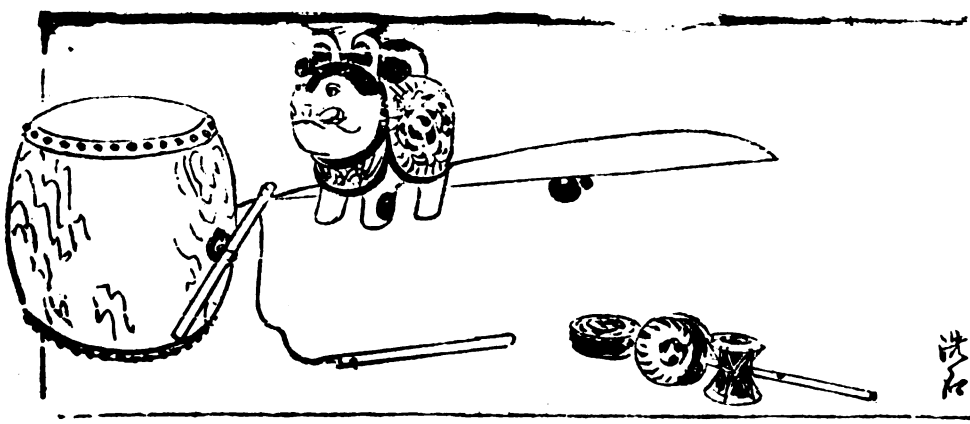
festival there is a tremendous beating of drums, the one trying to drown the noise of the other, every member at the same time repeating the *daimoku* at the top of his voice, the result being more like a row than a religious procession.

Of course all the religious people who attend the festival are not members of the *ko*, many going either out of curiosity or for purely devotional reasons. Some of these unattached ones also remain the whole night in prayer, during which time, as the rumour goes, youth often falls in love with a maiden met for the first time on the occasion.

On account of the elaborate scale on which the festival is carried out and the immense concourse of people drawn together the police had to issue special regulations five years ago prohibiting the carrying of lanterns beyond a certain size and forbidding the obstruction of thoroughfares. Between Omori railway station and the temple eating booths are set up for the convenience of people, all the shops on both sides of the long street being for two days turned into shows and eating places. Some merchants rent their shops for such purposes for as much as 30 *yen* for the two days; but some pay even as high as fifty *yen* for a shop.

On the day of the Oyeshiki the electric trams in Tokyo run all night between Shinagawa and Suda-cho, and the railway cars run all night between Tokyo and Omori station. It is said that not less than 200,000 people are crowded into the temple grounds daily during the festival, all anxious to see and participate in the gayest religious holiday in Japan.



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PURSUIT AND POSSESSION

Kimi ga tamé
    Oshikarazarishi
Inochi saé
    Nagaku mo gana to
    Omoikeru kana!

* * * *

On account of thee
    Little I cared
Even for life!
    Now to live long
    Is my only thought!

By Fijiwara-no-Yoshitaké (A. D. 974)

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HAKONÉ GUSA

By RYUTEI RIJO

V

MIYAJI, Tobei and Kigazo, having made fools of themselves in connection with the marriage episode, left the place hurriedly at night. They said to themselves that they ought to have put up at Yumoto, only half a cho from Tonosawa, as it was folly to try to reach Miyanoshita at night. It was moonlight when they started but soon the moon was hid behind clouds.

"The night has become very dark and disagreeable," remarked Tobei.

"Yes," said Kigazo." and we have come without a lantern, supposing the moonlight would continue.

"Never mind," advised Miyaji. "The gods will snuff the moon and the light will improve."

"None of your joking," admonished Tobei. "The moon is not a candle."

"At any rate the moon has no sympathy with us," said Kigazo. "What a booby the moon is!"

"The moon will only darken all the more if you talk like that," replied Tobei.

"Joking aside, I am feeling rather nervous," complained Miyaji. "Just look around you. There is nothing but dark mountains, with the ghostly sound of rushing streams. Even the sound of your voices makes me tremble!"

"Do not allow yourselves to be overcome in that way," said Kigazo; "because if you do, badgers and wolves will have the power to bewitch you, and then where shall we be?"

"Don't talk that way," exlaimed Tobei. "It but frightens a fellow all the more."

"But one cannot help saying what one thinks."

"Well," said Kigazo, "I have always heard it said that ghosts do not like the busy streets of towns; they prefer the solitudes of dark mountains."

"I wish you would stop going on that way," said Tobei. "You only make the situation all the worse."

So the three fellows proceeded slowly along in the darkness, almost afraid they might see their own shadows if the moon came out. Suddenly there was a slight sound, as of something moving; and a big toad hopped off the path into the grass. Tobei jumped much higher than the toad, and then stooped to see what it was, exclaiming, "How disgusting!" when he saw it was only a toad. To be fooled by a frog seemed the limit.

As they proceeded a bit further Kigazo insisted that he could see something white moving in the trees beyond.

"Wait a moment!" cried Kigazo.

"What's the matter?" demanded Miyaji.

"Do not speak so loud. You will frighten it. Look; don't you see the ghost over there under those trees?

"Where?" said Tobei.

"Can't you see a white thing just in the dense foliage there? It is most certainly a ghost."

"I can see it all right," said Tobei; "and it is approaching us!"

"That is because we are walking towards it," explained Miyaji.

"I am in terror," whispered Tobei.

"Perhaps it would be as well not to venture further," suggested Kigazo.

"But we cannot go back," said Miyaji.

"It is better to go back and face anything than encounter a ghost," said Kigazo.

"Go on with you," grunted Tobei. "If it is nothing more than a ghost it

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may not molest us, as we have done nothing to irritate it."

"It might devour us," suggested Kigazo; "for in such mountains it must be long since it has had anything to eat."

"We might go just a little further, anyway," said Miyaji.

Slowly and timidly they felt their way along the path in the direction of the suspicious object; and as they drew nearer they saw a lad in a white jacket sitting on a stum. The three fellows looked at each other and smiled foolishly.

The young man immediately jumped up as they came and near, and asked them the way to Miyanoshita, as he was a stranger and had lost the road.

At this Kigazo put on a lordly air and said he and his companions were famous fencers and judo experts, and that while in their company the lad need not be afraid, even of ghosts.

The youth remarked that they seemed different from the fencers he had known, since they carried no weapons.

"Ah," said Kigazo, "we are such experts that we have no need to carry weapons. Even unarmed we fear nothing!"

"What is your name, if I may venture to ask?" said the lad to Miyaji.

"Why, I am Yui Shosetsu, the noted fencer and master of military science."

On hearing this the youth was utterly astonished, for he had often heard of the most famous swordsman in the empire.

"Yes," continued Miyaji, pointing to one of the party, "and this gentleman here is Miyamoto Musashi, another celebrated fencer, while that gentleman over there is Bandzui-in Chobei, a great samurai."

The youth gazed at them in the darkness with much awe; and when the three began to converse in samurai language he knew not what to say.

"We will give you an example of swordsmanship, if you like," said Miyaji.

And so saying, he seized the stick which the youth carried and also a ladle he had, and handing one of them to Kigazo, the two faced each other like samurai in combat.

"Now Mr. Miyamoto," said Miyaji, "you may be a famous swordsman, but I fancy you will have some difficulty in catching my dipper."

"None of your talk to me," exclaimed the other. I may seem a youth, but I may teach you a few points in the art of fighting before I am through with you."

And thus they fell to and began to fight, feigning a fierce combat, the lad looking on with mixed feelings of pleasure and pain. As the fight seemed to wax more fierce Tobei finally came forward with solemn dignity, took off his coat and flung it over the arms of the duelists with the pompous gesture of an actor, offering himself as mediator, in the same manner as was the custom of the famous Bandzui-in Chobei in Yedo.

"I do not know the cause of the duel," said Tobei; but I pray you to cease fighting and leave me to settle the dispute!"

"Do not interfere in this matter," exclaimed Kigazo. "Keep out of the way or you may be injured by our weapons."

"I cannot comply with your request, as I am Bandzui-in Chobei, a man of chivalrous spirit, from Yedo; and so I beseech you to cease fighting."

Then Tobei put on fine samurai airs, pushed his foot between the parties to the mock duel, and as he did so slipped on some nasty thing and had to go an wash his feet in the stream, to the amusement of the rest.

Then the party started off and soon arrived at Miyanoshita.

(To be continued.)

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SOLDIERS' FAMILIES

By S. HIRATA

IN social relief and charity work Japan is generally supposed to be somewhat behind western nations, with, perhaps, the exception of Red Cross work; and even the latter has been brought to a high degree of perfection only through Government encouragement and assistance. Social relief, however, is a speciality of western lands, while Japan has other specialities. Such work is, nevertheless, making fast progress in Japan, and now we have houses of correction, relief organizations, hygienic associations and other forms of charity being pushed forward with zeal and intelligence, both by the people and the Government. It is hoped that at no distant future Japan will have attained to the level of occidental countries in her charity and relief work. But as all such work in Japan waits for official encouragement and assistance the progress is naturally slow. To this rule there is, however, one remarkable exception. In relief work for soldiers the people of Japan always take the initiative out of the hands of the Government.

In a recent article in the JAPAN MAGAZINE there was an account given of the home provided for soldiers in Japan; but at this time I desire to say something about the organization for the aid and protection of soldiers' families. For this laudible purpose there is what is known as the Imperial Soldiers' Family Protective Association. It was thought that soldiers in the army could not maintain their fighting spirit well unless they felt that their families left behind were being properly looked after; and so the organization above mentioned was duly formed. The nation's support of soldiers' families will greatly add to the efficiency of the national army, especially in time of war. The Japan association for aiding the families of soldiers is now over ten years in existence. Its main idea was to supplement the meagre pensions soldiers get from the government, especially after war is over. It is too much to exepect that the families of soldiers should undergo the sacrifices imposed on the heads of families. It was to avoid this that the Association was organized.

The Association has various branches throughout the country. The membership is over 120,000 and the organization is supported by subscriptions from the members. The head office of the Association is in Tokyo, at Wakamatsu-cho, Ushigome. Every prefecture in the empire has a branch of the Association, with some popular citizen at the head of it. Membership is divided into five classes: men of high social position; those who contribute over five hundred *yen* covering a membership of ten years, or 400 *yen* in advance; those who contribute 50 *yen* in ten years or 40 *yen* in advance; those who give 30 *yen* in ten years or 25 *yen* in advance; those

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who give 1 *yen* annually for ten years, or 5 *yen* in advance.

The main work of the Association is to see that the destitute families of soldiers have a livelihood, to bring up and properly educate the children of soldiers, to diffuse military knowledge by circulation of periodicals, the first two items being the most important. The families of soldiers are not helped by a regular allowance but their condition is carefully investigated and they are enabled to help themselves. The amount given to each family is measured by its actual need. There is no idea of a fixed pension which is usually given without regard to individual or family circumstances. Those who can labour are given capital for the purchase of tools or implements to give them a start. Others have work obtained for them in factories and places of industry. The sick and the children are aided directly by money. In 1915 the number of families helped by the Association was 24,712, not a large number, considering the total number of soldiers in Japan. The families of soldiers on the active list are treated equally with those of soldiers on the reserve list. When necessary the Association will assume charge to soldiers' children to be educated, placing them in charge of a home, more then 700 little ones being now so cared for. Entertainments are also provided for soldiers to lighten their burdens and cheer their lot. Ceremonial rites are also performed for the spirits of soldiers fallen in battle. The *Koen*, a military magazine, is circulated for the proper education of soldiers and others in a military spirit, aiming to bring the army and the nation into closer relations, and to excite the sympathy of the public in disabled soldiers. For this periodical many famous soldiers and officers write articles, all proceeds going to the Association. On the whole the Association has been a grand success.

The president of the Association for aiding soldiers' families is Marquis Okuma. The progress of the organization consists not so much in the vastness of its operations as in the diligence with which they are performed and the efficient results produced. Without any aid from the Government the Association has gone on prospering and doing the work for which it was established, to the great comfort and consolation of these who have the safety of the nation in their charge. There are other organizations for the benefit of soldiers also, such as the Imperial Association for the Aid of soldiers on the Reserve list. This is an organization of soldiers; but the Association which has been described above, is composed of civilians only, all working definitely for the welfare of soldiers and their families. Another association is composed of the wive of military officers, and has many branches throughout the country, the main purpose of which is to look after the orphans of soldiers. Japan is to be complimented on having citizens who take so earnest and practical an interest in her soldiers, so that they may devote their lives to their country without let or hindrance.

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A WHALE STORY

STORIES of the famous judge, named Ōoka, who was once mayor of Yedo, are numerous, and some have been related in the Japan Magazine; but the one about the whale has not yet been given. The whale case occurred when Ōoka was governor of Yamada in the province of Isé. It was a case so difficult that it had been left over to him by his predecessor in office, Hasegawa, lord of Noto.

Katase in Yamada was under direct control of the central government. One day a whale appeared off this coast. The villagers got ready their boats and went out to capture it. Their method was to keep harpooning the whale until it was sufficiently weakened to be taken and drawn ashore by ropes. Each harpoon bore the name of the man who owned it, and the man who first put a harpoon into the body of the whale was to get half the profits.

In the whale hunt the villagers were very eager to see who should be the first to get a harpoon into the prize. A man named Kyuhei got the credit of having been the first to harpoon the whale, but the victim went down and did not again appear. And the men returned in great disappointment to land. Thirty days afterwards a whale was seen in the bay of Yamada and the people of Yanaka village went out to capture it. A man named Jingoro was the first to get his harpoon in and one named Saheiji came second. The whale was finally secured and the matter was at once reported to the authorities, as there was a tax on whales.

The magistrate, lord Hasegawa, sent two officials to inspect the whale, and when they saw four harpoons in the body instead of three, as was reported, they made inquiries:

"You say that Jingoro first put his harpoon into the whale, and then Saheiji the second and Jingoro the third. Are you quite sure about it, as there are four harpoons in the whale?"

Yes, they assured the officials that there could be no mistake. Then the villagers examined whale's body more carefully and found the fourth harpoon bearing the name of Kyuhei of the village of Katasé.

The officials concluded that the whale had been previously attacked and was driven to Yamada. So they decided that the Yamada men should return the harpoon to Kyuhei and give him his share of the profits.

To this proposal the villagers objected, alleging that the harpoon of Kyuhei was in the tail of the whale and would not have weakened him at all. They finally had to submit to the decision of the officials; and so two of them were appointed to take the harpoon to Kyuhei and inform him of the circumstances. It was a stormy day, and as the men could not go out to fish, many of them were sitting about drinking saké.

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The two men went to see Kyuhei and told him what had happened, handing him his harpoon. When they suggested that, as the weapon was found in the tail of the whale, it was no use, Kyuhei was angry and said:

"Why do ye talk so? I am now fifty years of age, and I have taken part in every whale hunt in that time, at least ever since I was 13 years old. You should give the whole whale to me!"

"We cannot do that", said the men. "The villagers of Yanaka have agreed to the proposal of the officials and we have come to inform you of it."

At this the friends of Kyuhei also grew angry and the two messengers were assaulted, and they ran home, followed by the angry villagers of Katasé who attacked the village of Yanaka and destroyed some of the cottages of the fishermen, taking away the meat of the whale. The magistrate was appealed to and negotiations commenced. Aoyama, magistrate of a region in the province of Kii was appointed to hear the case.

Now Kii was the fief of one of the three great Tokugawa families and the people of that district acted arrogantly toward those of other districts. So Aoyama, the Magistrate, as was expected, received the protest of the magistrate of Yamada cooley and made an unlawful proposal. So the Magistrate of Yamada was afraid of such great people and on pretext of illness resigned, and the case came before his successor, Miyizu, who saw that the Yanaka men had good cause for grievance. The officials of Kii again interfered and again the magistrate was afraid and had to resign.

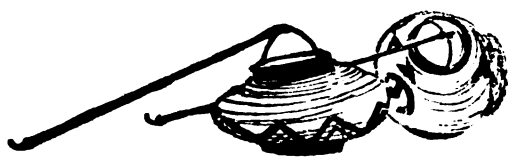
When Oōka was appointed magistrate of Yamada the case came before him. He at once summoned the fishermen of both villages, and heard both sides of the story and heard witnesses to the truth or otherwise of what was told him. One of the representatives of the men said for his side: "We are fishermen of the province of Kii which is ruled over by a relative of the shogun," and as he said so he showed a tone of arrogance that annoyed the judge.

"What nonsense!" exclaimed the judge. "Do you suppose that because you belong to the province of Kii that you can do what you please? Such distinction and privilege has no place in law, before which the feudal lord and his subjects are on a level. You may be in the habit of despising the people of other provinces because you belong to the lord of Kii, but so long as I am the administrator of the law the people of Kii shall be punished for violation of the law just the same as the people of any other province."

At this statement the court was struck dumb. Oōka then ordered the fishermen of Katasé to bring him the accounts of the sale of the whale by the following day, on pain of immediate arrest and imprisoment.

The accounts were duly presented at the appointed hour. Oōka examined the books and then delivered the following judgement:

"The total proceeds from the sale of the whale were 1,080 *ryo*. Of this 380 *ryo* shall go to the lord of Kii as tax; 180 *ryo* shall go to Kyuhei who put the first harpoon into the whale; and the balance shall be divided among the the fishermen of Yanaka villiage. The cottages destroyed shall be rebuilt by the official who failed to administer the law after which he shall be deprived of office."



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MONTHLY RECORD OF EVENTS

(AUGUST 25 TO SEPTEMBER 25)

August 25.—Representatives of six chambers of Commerce held a meeting in Tokyo to consider the question of the American ban on steel exports.

Viscount General Oseko resigned the directorship of the Peer's School and was succeeded by Mr. T. Hojo, President of the North-Eastern University.

August 26.—A Municipal funeral was given the late Baron Okuda, mayor of Tokyo, at Hibiya Park, when more than 25,000 citizens attended.

Representatives of various departments of industry, such as shipbuilding, engineering and electricity, met in Tokyo to consider the best way of supplying the deficiency in steel.

August 28.—The Yokohama Dock Company held a general meeting of shareholders and resolved to increase the Company's capital to 10,000,000 *yen*.

The Mitsu Bishi Company, having recently extended its shipbuilding department, decided to make it independent of the head of office and establish a separate company to be known as the Mitsu Bishi Shipbuilding Company, Ltd., with a capital in shares of 50,000,000 *yen*.

September 1.—The Department of Agriculture and Commerce and of Home Affairs issued a departmental ordinance prohibiting cornering of the market or raising unduly the prices of the necessities of life, appropriate penalties being appended to the regulation. The commodities first to come under the ordinance are rice, iron, coal, cotton yarn, cotton tissues, paper, dyes, drugs and chemicals.

A meeting of the charter members of the Southern Pacific Sugar Manufacturing Company proposed to make the capital of the Company 6,000,000 *yen*, and Mr. T. Hiraoka, ex-governor of Karafuto, was appointed president of the Committee.

Admiral Suzuki, vice-minister of the Navy, was transferred to the commandership of the Training Squadron, and was succeeded by Vice-admiral Tochinai.

September 9.—Mr. M Doi, president of the Osaka Chamber of Commerce, passed away at an advanced age.

September 10.—Flight Lieutenant-Commander Isobé, who distinguished himself in performing great feats at the Front in France, returned to Japan to rest and recuperate.

Professor Hoshino, of the Department of Literature in the Tokyo Imperial University, died at the age of 79. He was an authority on Chinese classics and philosophy and the *doyen* of the University staff.

September 11.—Regulations for a War Insurance Bureau were published, the director of the Bureau to be Mr. Y. Katayama of the Department of Agriculture and Commerce.

Dr. Aoyama, Dean of the Medical Faculty of the Tokyo Imperial University, resigned and was succeeded by Dr. Kumagawa.

September 13.—The Government decided to send commissioners abroad for the investigation of economics and finance, and appointed the following gentlemen to act: Baron Megata; Mr. O. Matsumoto, Secretary of the Department of Finance; Mr. T. Sekiguchi, an engineer of the same department;

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Baron Ito, secretary of the Extraordinary Industrial Investigation Committee; Mr. S. Hishida, interpreter to the Korean Government-General; Mr. C. Koiké, manager of the head office of the Kuhara Mining Company; Mr. K. Matsumoto, vice-president of the Meiji Mining Company; Mr. Y. Yamashita, director of the Sumitomo Steel Works and Mr. U. Yoneyama, managing director of the Mitsui Bank. The Financial Commission is expected to bring about closer economic relations between Japan and the United States.

September 14.—America, having transferred some of her shipping from the Pacific to the Atlantic, asked Japan to fill the deficiency, and the Nippon Yusen Kaisha decided to withdraw three of its steamers from the European line and run them between Seattle and Vladivostock for the sake of supplying Russia with munitions.

September 15.—The Government issued new regulations for the conditioning of silk exports, the former regulations, which were made chiefly in connection with exports to India, having become out of date owing to the increased demand for Japanese silk in the United States.

The treaty signed between Japan and Sweden regarding mutual protection of industrial property in China on August 24th, 1916 was ratified in Tokyo August 15th, 1917.

September 17.—Marquis Chalfondreri, the new Italian Ambassador, was received in audience by their Majesties the Emperor and Empress, when credentials were presented and a decoration from the King of Italy hand to the Emperor for the Imperial Crown Prince.

The Department of Agriculture and Commerce issued regulations prohibiting the export of matches, glass manufactures, enamelled ware and braids unless inspected and passed by the guilds or prefectural offices concerned, the standard of inspection being made uniform.

The Department of Foreign Affairs decided to create a Bureau of Legal Affairs, and an Asiatic Section in the Bureau of Commercial Affairs, expenses therefor to be asked for at the next session of the Imperial Diet.

September 19.—A Committee of members of the Lower House of the Imperial Diet and a number of primary school teachers proceeded to America for purposes of investigation, sailing by the Shinyo-maru on this date.

Returns published by the Department of Communications show Japan's merchant marine now to number 300 with an aggregate tonnage of 805,405, of which 50 ships were under charter, representing a tonnage of 154,850, and used in foreign waters by foreigners; while 101 ships with a total tonnage of 376,015 were engaged in ocean service as follows:

Service	Number	Tonnage
European	20	69,104
North American	49	291,059
South American	1	2,898
Australian	5	14,382
Indian	22	73,823
South Seas	4	14,753

September 20.—The Department of Education announced the organization of a High Educational Council, with Viscount Hirata as chairman and Baron Kubota vice-chairman.

A Chemical Industrial Exhibition was opened at Uyeno Park to emphasize the progress of chemical industry in Japan.

September 24.—The Forest School of the Japan White Cross Society was opened at Chigasaki for children of weak constitution, Hon. Ebara being appointed head of the institution and Dr. Ishikawa medical adviser. This is the first school of the kind to be opened in Japan.

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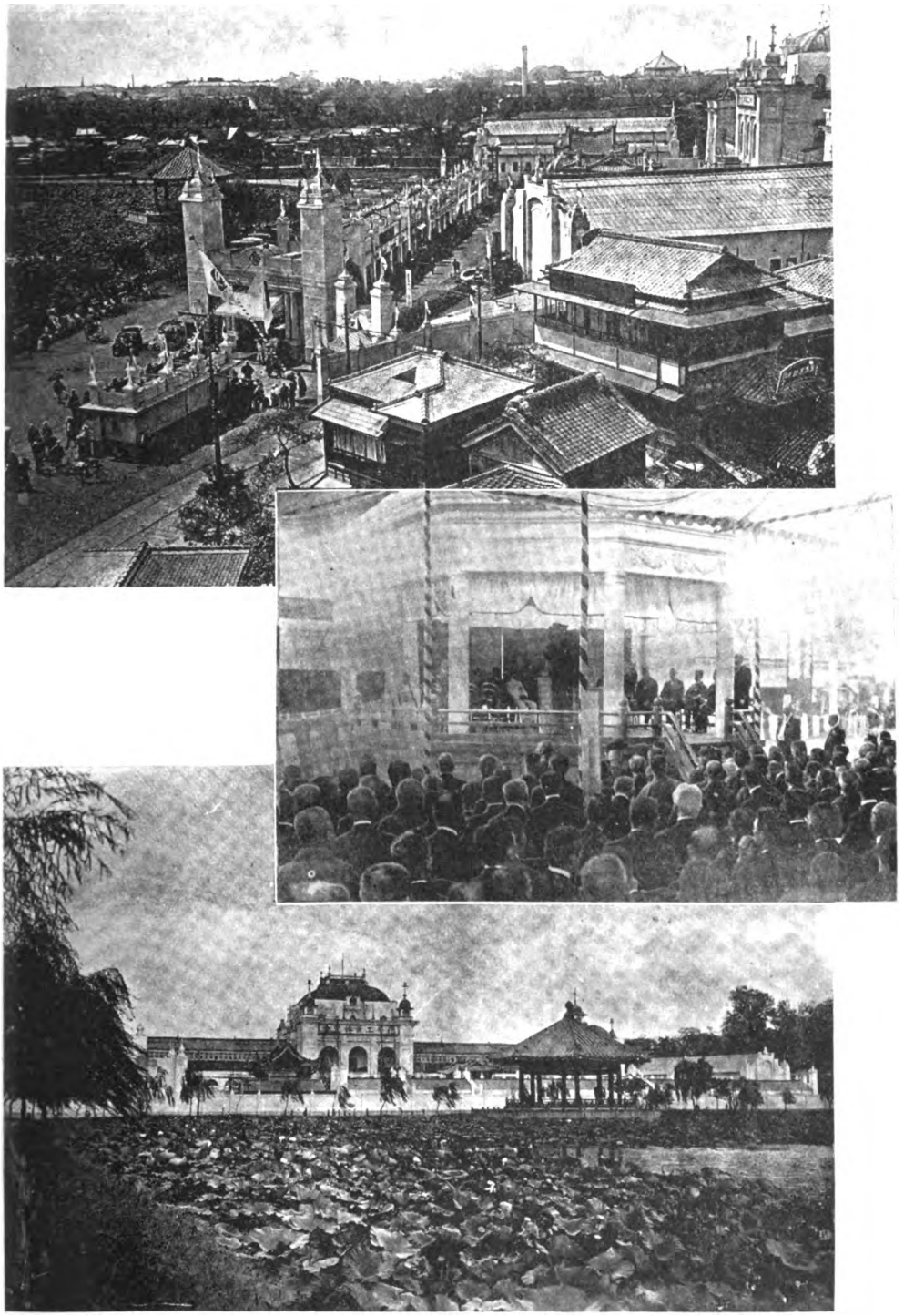

CHEMICAL INDUSTRIAL EXHIBITION IN TOKYO

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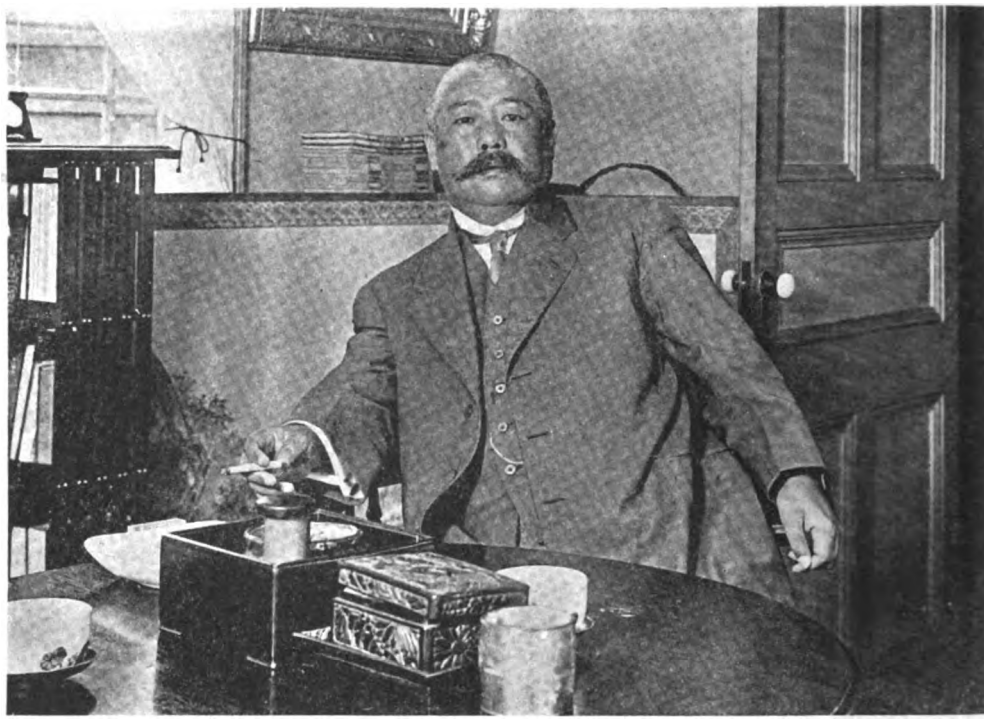
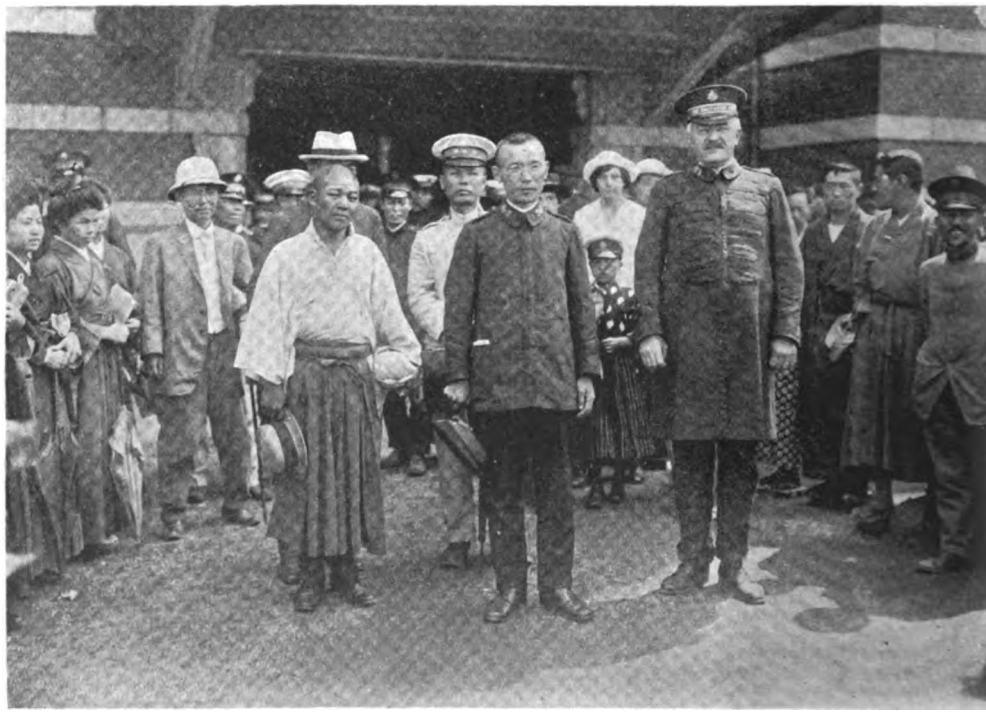


RYOJIRO FUKUHARA NEW CHAIRMAN OF ART COMMITTEE
OF THE DEPARTMENT OF EDUCATION



LIEUT-COL. YAMAMURO, OF THE SALVATION ARMY BACK
FROM ENGLAND AND AMERICA

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CURRENT JAPANESE THOUGHT

By Dr. J. INGRAM BRYAN

The Ishii Mission

The cordial reception accorded the Ishii Mission by the people of the United States has profoundly impressed and pleased the people of Japan. The speeches delivered by Viscount Ishii on various public occasions were apt and well calculated to convey to the American people the attitude of Japan towards them and their country. There is every hope that the results of the Mission will tend to cement more firmly the historic relations of friendship prevailing between the two nations, even if the main object of the Mission be not now fully attained. When the Mission left the shores of Japan there were great expectations as to what it might accomplish, though officialdom was remarkably reticent as to the burden of its message. A similar silence was maintained by the Washington Government. For the present, therefore, the proceedings of the conference between the two authorities must remain sealed; which will doubtless be disappointing to those anticipating very definite results. Be that as it may, America and Japan, having conferred specifically as to vital points of view, will now be in a better position to know exactly what one expects of the other, thus preparing the way for a more mutual understanding in reference to future events.

Japan and the Allies

A good many people in Japan seem surprised that the Allies appear to be expecting her to take a larger part in winning the war. Especially disappointed are those who expected the Ishii Misson to gain something for Japan, while, so far as the public knows, it was only expected to concede something for the Allies. The Allies are in need of more shipping, and Japan, which has lost little, is asked to place her shipping at their disposal. If Japan is an Ally this, of course, is hardly too much to expect. The Allies will have to sacrifice themselves more and more for each other; and the pooling of shipping facilities is one way of doing this. Britain has been sharing her ships with the European Allies ever since the beginning of the war; and it seems to many that the time has now come for all the Allies to take a similar attitude and adopt a similar policy. Japan has done much for the Allies with her navy, army and in the supplying of munitions and loans; but if she can do more in a practical way to meet a great need and tide over an emergency, there is no good reason why she should not do so. This is undoubtedly the attitude of the Imperial Government and all the leading people of the country, no matter what the more harebrained portion of the press may contend.

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Ban on Steel

The ban on exports of steel from the United States has hit the shipbuilding industry of Japan a hard blow, and in fact, created nothing less than consternation. As to the real merits of the issue the public mind appears somewhat confused. Yet it is clear enough to the Allies. At the present stage of the war all the resources of the Allies must be devoted to one end: the winning of the war; and as the construction of ships is vital to this purpose, the steel resources of the Allies must be diverted to shipbuilding and munitions. If Japan can convince the Allies that the ships she wants to build with American steel will be definitely assigned to a service directly connected with the winning of the war, there is no doubt that Japanese yards will get all the steel they want. The Allies cannot at present afford to render any assistance whatever to a single ship now under construction for mere purposes of money-making or competition in transportation. All the construction meterial leaving the mills of the Allies must be used directly for war purposes.

Control of shipping

There is every evidence that the Imperial Government intends exercising more definite control over the shipping resources of the nation, with a view to rendering greater assistance to the Allies. In this connection the *Yomiuri*, which is usually sympathetic with Government policy, takes occasion to rebuke those opposed to control of shipping and engaged in agitation over the ban on steel exports from America. While sympathizing with those suffering inconvenience from scarcity of shipbuilding material and the numbers of men that must thereby be thrown out of employment, the *Yomiuri* thinks they presume too much in expecting special treatment. They should understand that the embargo on steel is not intended as a blow at Japan but a step in protection of resources necessary to the successful prosecution of the war. The paper desires to know whether the agitators in Japan are moved by selfish or humanitarian motives in demanding steel from America. Are the Japanese shipyards, in seeking materials for shipbuilding, determined to use the steel for the same purpose as that for which the Allies are retaining and using it? America is desirous of replenishing the depleted tonnage of the Allies. Is this the aim of the agitators in Japan? One of the Allies cannot suffer without causing all the other to suffer; and America knows that if British shipping needs replenishing, American interests will suffer; and if the Allies in the west suffer, Japan must inevitably suffer too. Thus it will be apparent to all Japanese, says the *Yomiuri* that by rendering the Allies every assistance in her power Japan is doing service to herself as much as to the Allies. All

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claims against the Allies must, therefore, have Allied interests at heart or be refused a hearing. The losses of one Ally cannot be considered alone; they must be dealt with in relation to the losses of all the other Allies. Japan is depending on American steel for the construction of the ships in her yards. Only some 4 per cent of Japan's shipping is on the Atlantic, the remainder being engaged in transporting heavy cargoes on the Pacific at extremely high rates. These facts arouse the interest of the Allies and compel them to ask whether Japan can do more to help in the winning of the war.

Marquis Okuma on War

In an article in the *Shin Nippon*, his own magazine, Marquis Okuma says that Germany, in spite of the remarkable growth of altruism among the most civilized nations, has remained stationary and despotic, bent on making man a fighting animal, and ruling her people on a basis of militarism. It was this mistaken policy that brought about the present world-conflict. The Germans profess to want peace; but how can peace be based on a military brotherhood? Peace can never come from mere egotism. It is possible only to nations desiring to benefit others as well as themselves. Notwithstanding the teaching of Luther and the Christian Church the Teutons are still much what the Huns were who destroyed Rome and took her good things without thanks. The German menace is now forcing even the most civilized of nations to go back upon their liberal and progressive principles, like free trade and equal opportunity, and to withdraw within themselves to divert all their resources to the creation of mighty armies and navies, until at last the great Powers will be as militarist as their enemy. If this means that after the war disarmament will not come, where are we to look for permanent peace? European civilization is at the parting of the ways. It must choose law and peace or degenerate into ruin, like Greece and Rome.

Idealism

If the war brings mankind any good out of its awful sacrifices the most improtant may be the lesson in comparative values. Before the war the majority of people in every nation were doubtless engaged either in accumulating money or enjoying the fruits thereof, while large numbers of others were simply toiling to keep body and soul together. In spite of the appeal of Christianity the rulers of the people appeared content to have it so, commercial, industrial and political interests acquiescing for selfish reasons. Then as a natural consequence came the war with grim irony demanding that those who live for money should go forth to die for those they had enslaved, without money and without price! To those who still held out, declining to attack the monster created by selfish indifference and ease, War said: "You

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will not fight? You will go on living for money and for pleasure? I will take your youth in millions and they shall die neither for money nor for pleasure, but for duty!" Thus is war a terrible and costly rebuke to those guilty of neglected duty and indifference to the inner voice. Shall mankind, then, learn the lesson of the war, or go on, as before, living to make future wars necessary? The answer to this question depends on what message the Church preaches and the governments of the nations by their educational systems teach the rising generation. It is a question of whether religion and government can be expected to reform and follow the truth. Doubtless the war will go on until both are compelled thus to acquiesce or face extinction! Man hates a preacher, but he should remember that he hates still more the penalty of refusing to heed the preacher. If the world does not take the lesson now, how can it ever be expected to do so?

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